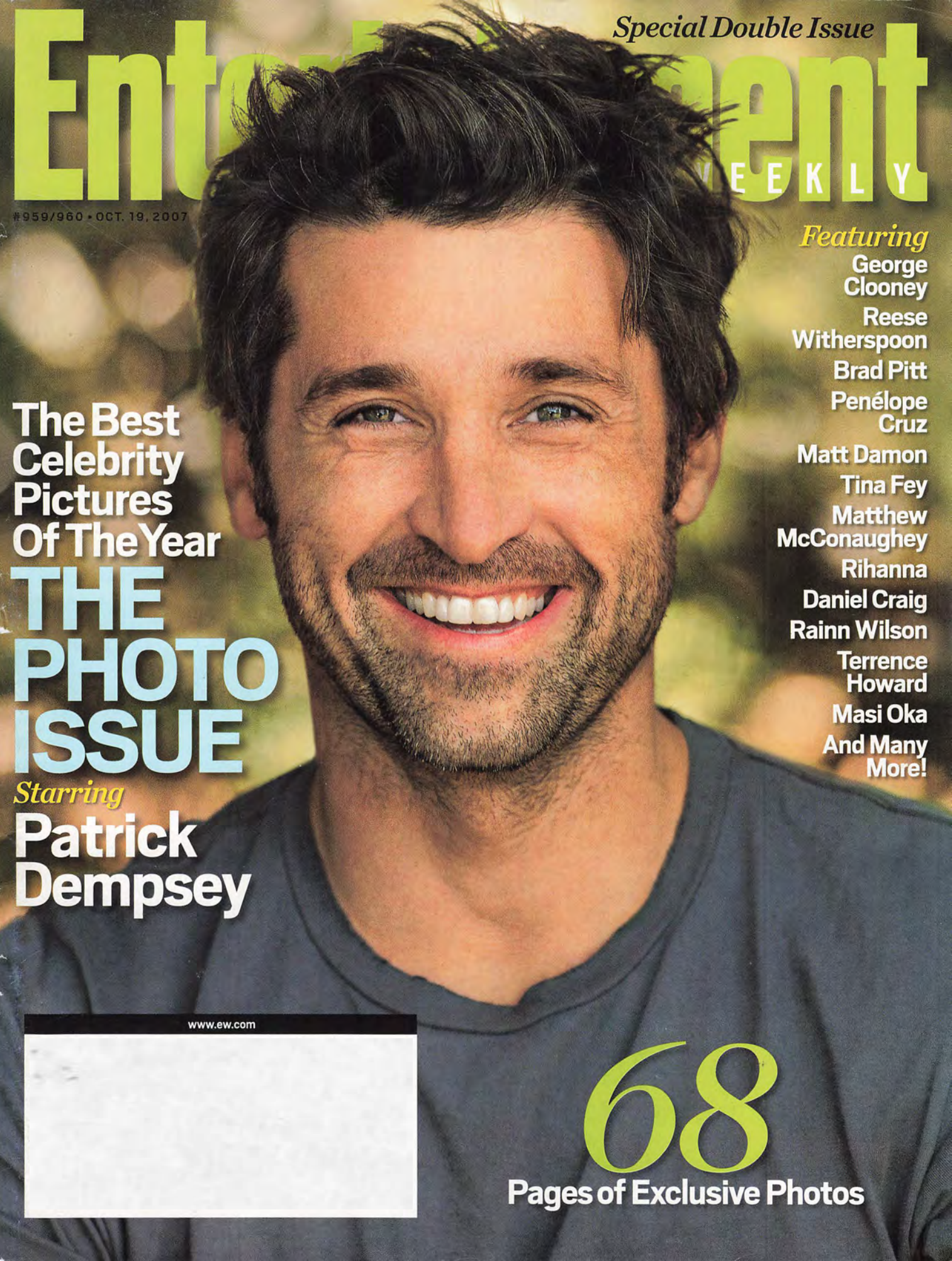
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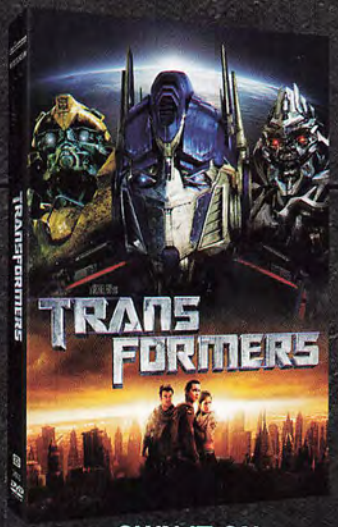
— SAM WITWICKY



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EW asked a few of today's most vibrant stars to pose in their favorite tees—and cotton to what makes the garments so great.

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Meet the Eppers, Hollywood's reigning dynasty of stuntpeople. Thrill-seeking is in their genes. BY CHRIS NASHAWATY

ON THE COVER
Patrick Dempsey photographed for EW by James White on Sept. 9, 2007, in Los Angeles

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Portia de Rossi

The new *Nip/Tuck* star stole her Iggy Pop shirt from an ex-boyfriend—"That should tell you how old it is," she cracks—and wore its threadbare carcass (shown here) "until the end, about a year ago, when I decided it was just too ridiculous." But when it comes to favorite tees, letting go ain't easy: "I actually bought another. And I'll probably wear holes in that one, too," she says.

For more celebs in T-shirts, turn to page 40

PHOTOGRAPH BY BRIAN BOWEN-SMITH

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Patrick Dempsey bares...something.

Mary Poppins

More than 40 years after Julie Andrews' magical nanny first charmed audiences, this hat from the 1964 musical remains—as Poppins describes herself in the film—"practically perfect in every way." Decorated with fake cherries and blossoms, it rests in cold storage in the Disney studio archives. Over time, a few wardrobe items have been lost, says Disney archivist Becky Cline: "Her umbrella and carpet bag have disappeared." But the fact that the hat has survived is supercalifragi...well, you know.

For more props, turn to page 76

COURTESY THE WALT DISNEY ARCHIVES

PHOTOGRAPH BY TOM SHIERLITZ

Feedback

"What a thrill to find my absolute favorite hero, Hiro, on the cover. Just made my week."
Sharon Kern
San Antonio

'Heroes' Worship

Thanks for featuring *Heroes*' ultrahot Adrian Pasdar in the opening spread of "Magic Bus." Once I saw his tousled hair and mussed-up shirt, I couldn't tear my eyes away (or pay attention to anyone else in the picture). Superpowers, indeed!

Kathryn Lenski
Richfield, Ohio

Naked Punch

I enjoyed the "Buff and Tumble" feature, but you forgot to include one great nude fight scene: The naked Chris Cooper violently subdues the fully clothed Nicolas Cage in *Adaptation*.

Ivy Shoots
Niskayuna, N.Y.

Facts of Violence

Hollywood is getting violent (News & Notes)!?! What a scoop! How I long for the days when the Academy nominated peaceful films like *The Silence of the Lambs*. Heck, I'd settle for the passive '80s with all those slasher films—wait, when was Hollywood nonviolent again?

Pat Bishow
Sunnyside, N.Y.

Trekker Treat

EW got it right with the No. 1 episode of *Star Trek: The Next Generation* in the special pullout. "Yesterday's Enterprise" had me obsessing over its plot for days. It was just amazing TV.

Lyn Stoesen
Washington, D.C.

Airwave Patrol

Abolishing censorship of broadcast TV is a bad idea (The Final Cut). If Mark Harris wishes to see how the lack of FCC rules works, he just needs to watch cable. You can see the difference, and it ain't pretty.

Doug Deuss
Phoenix

Amen, brother! I have two kids but still like adult programming. Thanks for reminding us of the beauty of our First Amendment right.

Erica Johnson
Grove City, Ohio

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OBSESSIVE FAN OF THE WEEK!

The first time Sunshine Haeckel of Riverside, Calif., heard Josh Groban sing, "he touched my soul." Soon she found herself driving 250 miles to the moptopped crooner's Las Vegas concert and collecting Grobanabilia (a cardboard cutout, a soap mold resembling his face, and—oh, yeah—that tattoo on her arm). "People say it looks just like him," Haeckel says. "Good thing! I'd hate to have someone I don't know on my shoulder!"

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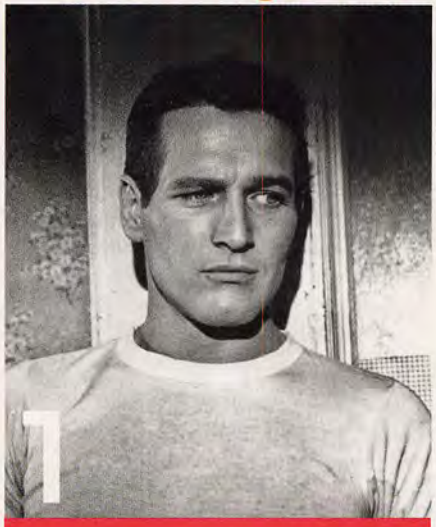

Ultimate Hotties, Part 3
Continuing the quest to crown the hottest male and female entertainers of all time, we look back at Paul Newman (above), Raquel Welch, and others. Check it out and vote!

2. Exclusive Daily Video
Go behind the scenes of Fox Searchlight's auditions for the new Notorious B.I.G. (right) biopic, or let Vanessa Carlton point you toward her five favorite albums.

NEWMAN: MPTV.NET; NOTORIOUS B.I.G.: TODD KAPLAN/STAR FILE; GOSLING: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; *AMERICA'S NEXT TOP MODEL*: MICHAEL YARISH

3. Great Interviews
This week, Dave Karger talks to Ryan Gosling (left) about his latest movie, *Lars and the Real Girl*.

4. Play the Weekly Box Office Game
Think you're better than the pros at predicting the box office? Then take our challenge. Make your picks each week by Friday at 8 p.m. and check your score on Monday.

5. TV Watch
Whether you're hooked on *America's Next Top Model* (left), *House*, *Heroes*, *Desperate Housewives*, *Survivor*, or *Nip/Tuck*, we've got it covered. Log on and discuss.

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BEN S… E 'HEARTBREAK' + THE 'KITE RUNNER' CONTROVERSY + J.J. ABRAMS' NEXT B… E

The Waiting Game

It's ratings chaos as networks try to launch their fall seasons amid drastically changing viewing habits.

BY LYNETTE RICE

Here's a deceptively difficult mathematical riddle for those eggheads on CBS' new sitcom *The Big Bang Theory*: How, exactly, do you calculate a TV show's real audience? These days, it takes a Fields Medal to figure out the answer to that question, as well as to determine who's taking the early ratings lead in the new fall TV season. With digital video recorders now in 20 percent of homes—up from 9 percent last year—the networks receive two different ratings reports from Nielsen: One tallies viewers who watch shows on the same day that they air; the other tracks those who play back episodes up to seven days later (known as "live-plus-seven" ratings). Using this method may be the most accurate way to count an audience, but it's causing an industrywide headache. "People are watching TV as much as they used to," argues Vince Manze, NBC's president of program planning, scheduling, and strategy. "They're just consuming

HOUSE

UGLY BETTY

GOSSIP GIRL
Saved by stragglers? Fall's first pickup is popular with DVR users.

BIONIC WOMAN

DESPERATE HOUSEWIVES

CANE

HEROES
Up in adults 18–49, down overall

CSI
Still going strong as *Grey's* declines

BACK TO YOU

827,000 more viewers
The *Survivor: China* premiere was the second-most time-shifted show for the week of Sept. 17

515,000 more viewers
DVR usage boosted ratings for *Kid Nation*'s first episode by 5 percent

"You can't judge shows by their first-week numbers. There's lots of sampling, later debuts, and delayed viewing."
—Shari Anne Brill, media analyst

it differently. This has been the train coming down the track for a long time."

While plenty of viewers tuned in to broadcast television the old-fashioned way during premiere week—the debuts of ABC's *Private Practice* and NBC's *Bionic Woman* scored 14.4 million and 13.9 million, respectively—highly promoted shows like ABC's *Dirty Sexy Money* (10.4 million) and CBS' *Cane* (11.2 million) attracted lower turnouts. The networks are begging for patience—and with good reason: Nielsen takes two weeks to calculate live-plus-seven ratings. And those numbers can do quite a bit to boost a show's bottom line. Live-plus-seven ratings for the week of Sept. 17 reveal that an additional 827,000 people caught *Survivor: China*'s Sept. 20 premiere (boosting it 5 percent), while *Kid Nation*'s Sept. 19 bow increased its viewership by 515,000 (also up 5 percent). Those bumps could make all the difference when it comes time for a network to decide whether to save or axe a struggling show. (The CW recently touted promising "early DVR usage" when picking up its teen drama *Gossip Girl* for a full season—even though the Oct. 3 episode only lured 2.7 million live-plus-same-day viewers.) "We're not just making excuses," says Kelly Kahl, CBS' head of scheduling. "This is the new currency of our business."

But blaming delayed numbers can help deflect attention from bad news—and there's more than enough to go around so far this fall. Though ABC is currently tied with NBC for first among adults 18–49, two of its highest-rated shows (*Desperate Housewives* and *Grey's Anatomy*) have registered double-digit percentage drops versus last year. Even after NBC helped *Heroes* gain 3.6 million viewers by folding in ratings from a Saturday rerun of its Sept. 24 season premiere, the show posted a series low on Oct. 8 with 10.9 million viewers. (Nielsen announced on Oct. 9 that it will no longer allow networks to calculate one rating from multiple airings.) Fox has seen its expensive Kelsey Grammer sitcom *Back to You* lose nearly 3 million viewers since its premiere, while CBS' *CSI: Miami* and *Cold Case* have declined in both total viewers and adults 18–49. "Shows that rank in the top 20 on [regular weekly ratings] are probably going to rank in the top 20 on live-plus-seven days," says Fox scheduling chief Preston Beckman. "When you're seeing a 20 percent decline in a *Desperate Housewives* or a *Grey's*, no different metric is going to change the fact that the show is down." So what's the best way to measure a hit show? "You can't judge shows by their first-week numbers," argues Shari Anne Brill, media analyst for Carat USA. "There's lots of sampling, later debuts, and delayed viewing. Give it four weeks and then you can make an assessment." By then, hopefully that assessment won't require a degree in applied mathematics. ■

RADIOHEAD: ONE FAN'S BURDEN

EW music writer and rabid Radiohead fanatic Simon Vozick-Levinson had a fierce debate with himself after the U.K. art-rockers announced that they're letting fans set their own price (including $0.00) when downloading the band's Oct. 10 release, 'In Rainbows.' To pay or not to pay? Read on:

TO PAY

How could you, Simon? Your favorite band of all time bucked the industry convention by putting a pricing decision in *your* hands—and you want to repay their generosity by paying nada. Maybe the major-label reactionaries were right all along: Downloaders are rank thieves. Radiohead perfected these songs in the studio for *two years*; you'll spend even longer memorizing every last sonic hiccup. The least you could do in return is toss them some pocket change.

NOT TO PAY

Hold up, self. If Radiohead didn't want you to grab their record gratis, they would have set a minimum charge, right? Besides, you've fattened their bank accounts for nearly a decade, and you'll fork over more dough when they tour the U.S. and release that pricey *In Rainbows* boxed set later this year. Illicit leaks make everything available free of charge these days—at least now you'll know you're hearing your idols' authentic finished product. Screw it—just take it for free, already!

(PAGE 9) *HOUSE*: ADAM TAYLOR; *UGLY BETTY*: SCOTT GARFIELD; *BIONIC WOMAN*: PAUL DRINKWATER; *DESPERATE HOUSEWIVES*: ANDREW SOUTHAM; *HEROES*: JUSTIN LUBIN; *BACK TO YOU*: ISABELLA VOSMIKOVA; *CSI*: ROBERT VOETS; *CANE*: MONTY BRINTON; *GOSSIP GIRL*: PATRICK HARBRON; (THIS PAGE) *SURVIVOR: CHINA*, *KID NATION*: MONTY BRINTON; *THOM YORKE*: LEON NEAL/AFP/GETTY IMAGES

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Heartbreak's Stiller and Malin Akerman

'Heart' Burned

Ben Stiller couldn't save the Farrelly brothers' raunchy comedy from its box office woes. **BY NICOLE SPERLING**

When Paramount claimed Oct. 5, 2007, as the release date for the highly anticipated Ben Stiller comedy *The Heartbreak Kid* last year, other studios quickly moved their projects out of the way. Few wanted to go up against a box office champ like Stiller—especially when he was reteaming with the Farrelly brothers, the directors behind his 1998 megahit *There's Something About Mary*.

Turns out there wasn't much to fear. With a disappointing $14 million bow, *Heartbreak* was bested by Disney's family flick *The Game Plan*, which was in its second week. So what happened? Insiders say the comedy—a ribald update of the 1972 classic—suffered from a marketing campaign that was hampered by an R rating, preventing the studio from sharing the film's funniest moments. Critics, meanwhile, called *Kid* "mean-spirited," "misogynistic," and "unfunny." Audiences agreed, slapping the movie with a CinemaScore grade of C–. (See review on page 104.) Says one source close to the production, "There is a disconnect between Ben and adults. He's easy to market to kids—but with adults it's the same expressions all the time." Of course, Stiller has bounced back before (who remembers *Duplex*?), and he's poised to make good with the 2008 action parody *Tropic Thunder*, which he's also directing, as well as a sequel to the hit animated movie *Madagascar*. The bigger question is whether the Farrelly brothers—who haven't had a hit since 2001's *Shallow Hal*—can ever regain their raunchy box office throne.

Oh, Brothers

A look at Peter and Bobby Farrelly's biggest hits

DOMESTIC GROSSES, IN MILLIONS

HIT LIST

By Scott Brown

1 **Oprah says *Love in the Time of Cholera* is Book Club pick** *In an unprecedented cross-promotion, she'll also be giving away keys to the new Dodge Cholera.*

2 **Dr. Phil tells how Britney can get her kids back** *"Put the money in a duffel bag," he begins, "and come alone, no cops."*

3 **QVC hostesses do spontaneous, funky on-air dance** *For the first time since those crystal unicorn figurines in 1997, I want a little of what they're selling.*

4 **Celine Dion cancels Vegas shows due to gastroenteritis** *Not the disease. Gastro Enteritis is a persistent Greek billionaire with season tickets.*

5 ***Blender* names Sting worst lyricist** *Sting shot back, "Under the dog star sail/Over the reefs of moonshine/Under the skies of fall/'Blender' is a poopyhead."*

6 **Whoopi Goldberg to quit smoking** *In my opinion, Whoopi Goldberg will always be smokin'. My restraining order prevents me from elaborating.*

7 **Naked man breaks into Nic Cage's house** *Worst 'Moonstruck' sequel ever.*

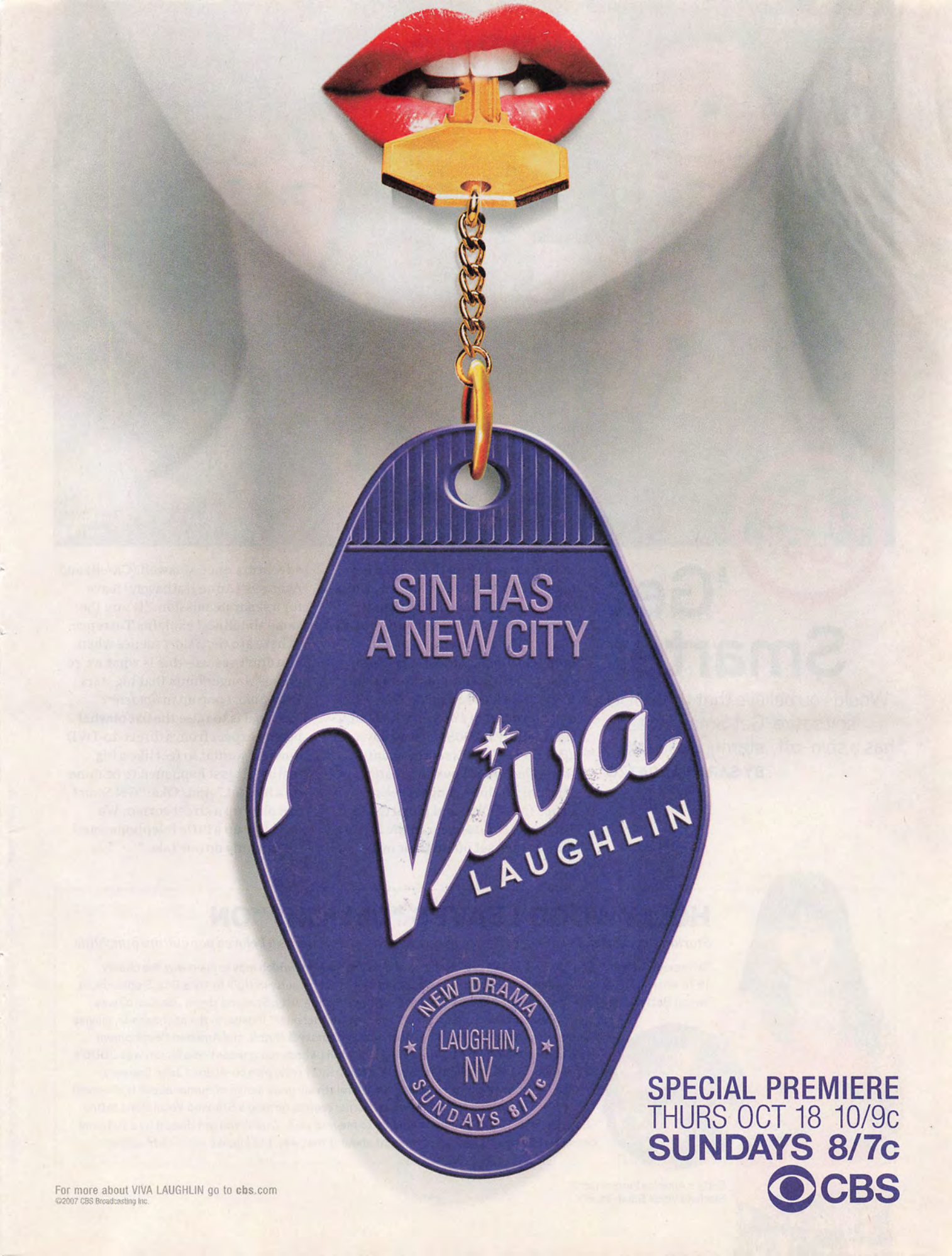
8 **Without confirming pregnancy, Christina sets up baby registry** *How dare she register her infant with Tots "R" Us before registering it with Perez Hilton? I'm calling DSS.*

9 **Pam Anderson weds Rick Salomon** *Under "common interests," their wedding website mentions "genitalia" and "filming genitalia."*

10 **Director Ang Lee "shy," "awkward"** *"You wouldn't like me when I'm shy and awkward," he added, morphing into a shy, awkward Hulk.*

For all the latest headlines, pictures, and ridiculous Hollywood miscellany, visit popwatch.ew.com

HEARTBREAK KID: ZADE ROSENTHAL; THERE'S SOMETHING ABOUT MARY: GLENN WATSON; DUMB AND DUMBER: MARK FELLMAN; ME, MYSELF, AND IRENE: GLENN WATSON; SHALLOW HAL: ©20TH CENTURY FOX/COURTESY EVERETT COLLECTION; DION: ETHAN MILLER/GETTY IMAGES; AGUILERA: STEVE GRANITZ/WIREIMAGE.COM



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Torrence, Jayma Mays, and Oka

FIRST LOOK

'Get Smarter'

Would you believe that the 2008 spy satire 'Get Smart' already has a spin-off...starring Masi Oka?

BY SARA RANDAZZO

You know you're on the set of a low-budget film when lunch means white-bread sandwiches and the stars' names are duct-taped onto director's chairs. "It's all expenses spared," quips Gil Junger (*10 Things I Hate About You*), director of the straight-to-DVD flick *Get Smarter: Bruce and Lloyd Out of Control*, which hits shelves July 1, 2008—just 10 days after Steve Carell's secret-agent satire *Get Smart* bows in theaters. The story follows gadget geeks Bruce (Masi Oka) and Lloyd (Nate Torrence), who appear in the feature film, as they set off on their own adventure once Maxwell (Carell) and Agent 99 (Anne Hathaway) leave for a separate mission. "It's on the same timeline," explains Torrence. "There are *Get Smart* scenes when you don't see us—this is what we're doing." Junger hints that big stars from *Smart* pop up in *Smarter*: "My goal is to raise the bar of what people expect from a direct-to-DVD movie. I want it to feel like a big feature. It just happened to be done on a budget." Adds Oka: "*Get Smart* can blow up a street corner. We can blow up a little telephone—and we can only do one take."

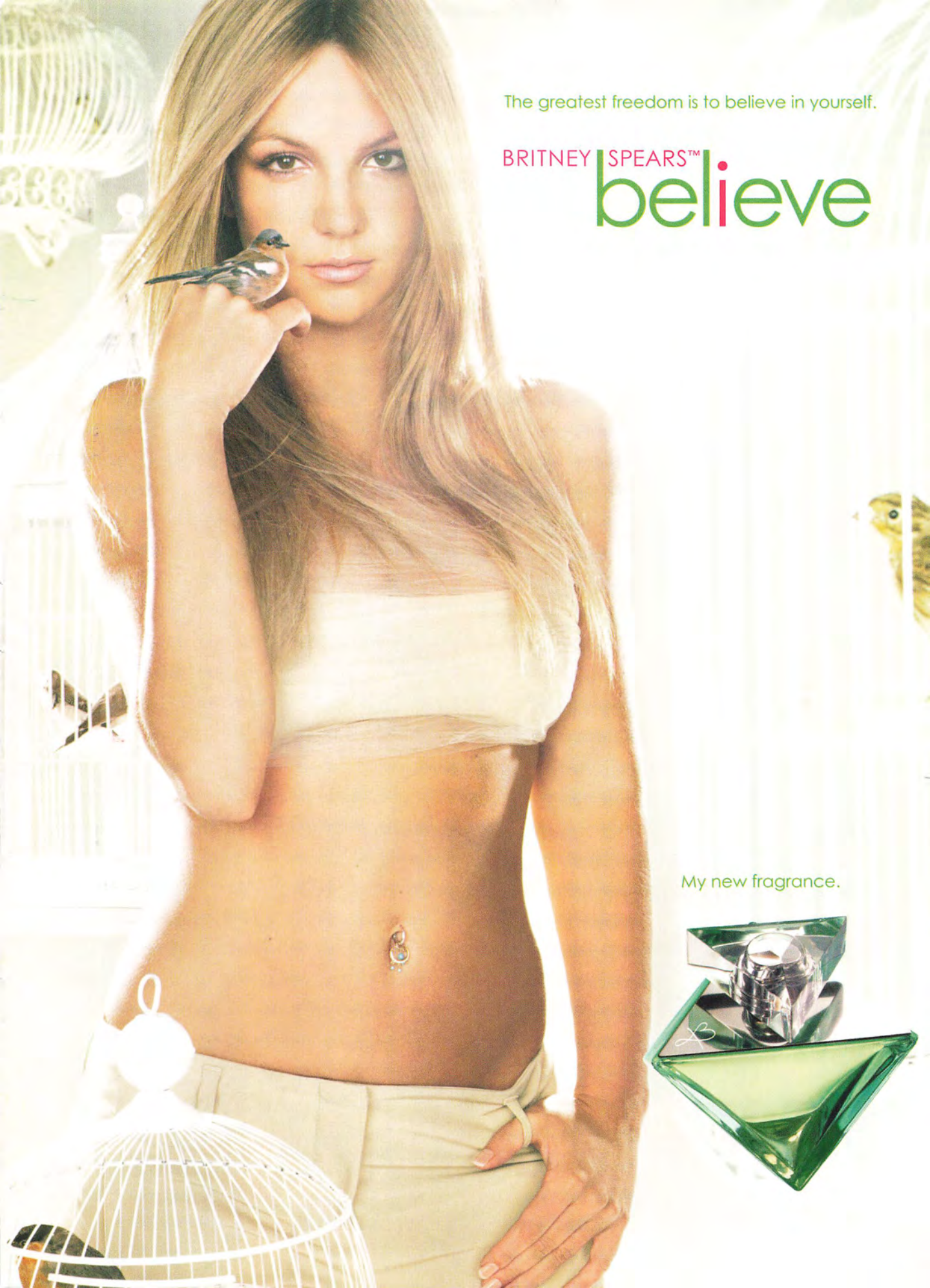
Betty's America Ferrera (left); Starland Vocal Band (inset)

HOLLYWOOD LEAVES "DELIGHT" ON

Starland Vocal Band's slice of soft-rock cheese continues its reign as a beloved pop culture punchline

"Afternoon Delight." You laughed, didn't you? Hollywood gets the joke too, which may explain why the cheery 1976 chart-topper by Starland Vocal Band keeps popping up—most recently in *Ugly Betty*'s Oct. 3 episode, in which Betty finally learns the meaning behind the dig-it-in-the-daytime ditty. Starland singer Jon Carroll was watching: "I turned to my wife and said, 'Yep. Yet another one.'" Indeed, in the past decade, movies and shows like *Good Will Hunting*, *Anchorman*, *Starsky & Hutch*, and *Arrested Development* have milked the earnest tune for laughs. Carroll (whose most recent solo album was 2006's *Love Returns*) and "Delight" songwriter Bill Danoff (who also co-penned John Denver's "Take Me Home, Country Roads") have a relatively good sense of humor about it all—even that 1995 *Simpsons* episode in which Homer regrets getting a Starland Vocal Band tattoo. Says Danoff: "This Goth guy came up to me and said, 'Dude! You got dissed by a fictional character! So cool!' I had never thought about it that way, but I guess so!" —*Jeff Jensen*

GET SMARTER: JOHN P. JOHNSON (2); STARLAND VOCAL BAND: COURTESY BILL DANOFF; *UGLY BETTY*: BOB D'AMICO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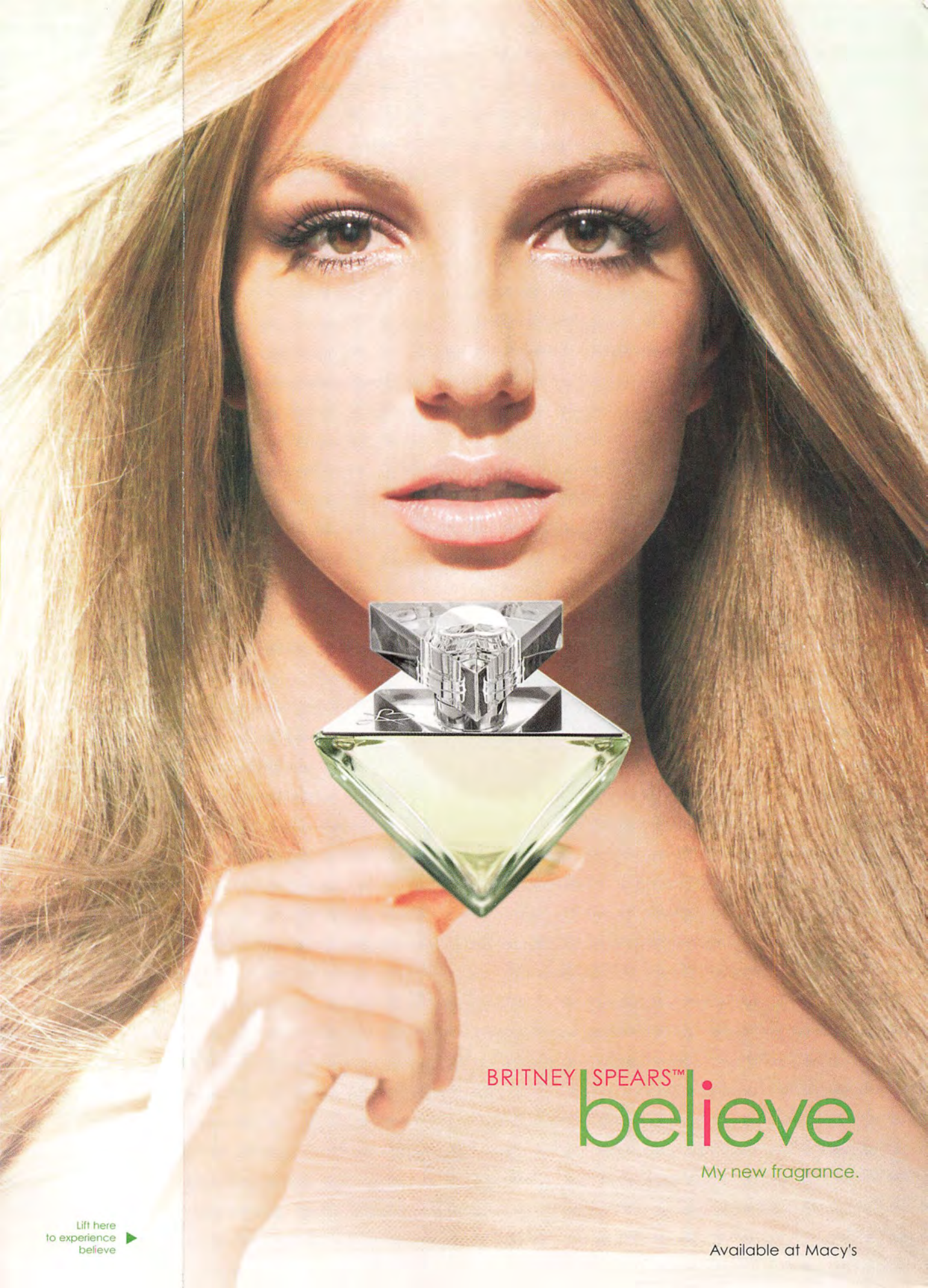
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Eve Goes at 'Em

With her new album delayed yet again, the hip-hop star explains how she's going to get it right—eventually. **BY MARGEAUX WATSON**

There was a time when Eve was on a roll. From 1999 to 2002, she was one of hip-hop's most bankable female MCs: Her first three albums sold 4 million copies and spawned five Top 40 hits, including well-received collaborations with Gwen Stefani ("Let Me Blow Ya Mind") and Alicia Keys ("Gangsta Lovin'"). But after a five-year detour into TV, film, and fashion, the Grammy winner is running into some snags while she tries to revive her music career. Her forthcoming CD, *Here I Am*, was initially due in August but has now been delayed until 2008. And its first two singles have struggled to connect with listeners: "Tambourine" peaked at No. 10 on *Billboard*'s Hot Rap Tracks chart in July, while its follow-up, "Give It to You," hadn't charted at press time. Eve, 28, tells EW about those setbacks—and why she's confident that her new CD will be worth the wait.

What challenges have you faced in getting *Here I Am* off the ground?

EVE There was a time when you could put out a single and then put your record out five weeks later; if the single did well at radio, that told you how your album was gonna do. Nowadays, a single could play for weeks on the radio—it could be the biggest single—but the album sales don't match up. You definitely have to take your time and come up with a good strategy.

Are you scrapping the whole album and starting over from scratch?

EVE No. I'm not completely starting over. I'm definitely gonna keep some of the [songs] that I had because I love a lot of them.

Did hiring new managers add to the delays?

EVE That had a little bit to do with it, but I won't blame it on my management.... It was a collective thing. The movement [wasn't] right. I'd rather put out an album when I feel one hundred percent connected to it, especially with the way music is now.

With the success of artists like Fergie and Gwen Stefani, how tough is it to be a female rapper in today's musical climate?

EVE What makes it hard is that they're not hip-hop. I'll never, ever be able to give Fergie or Gwen that title. I love them. They make good music. They emulate hip-hop in certain things that they do, but they're not hip-hop. I think that hurts hip-hop because it's confusing the lines.

So what's the latest release date for your album?

EVE Sometime next year. I don't even wanna give out any more dates. It's like I've been trying to push this baby out for a year. It's the longest labor on earth! But honestly, I feel okay about it.

Is It Just Us?

Lisa Houseman's hula dance in *Dirty Dancing* + Fatboy Slim's "Praise You" video = Feist's "1234" video

EVE: MICHAEL LOCCISANO/FILMMAGIC.COM

DELAYED 'RUNNER'

A sensitive controversy pushes the release date for an anticipated fall film. **—Vanessa Juarez**

The cultural tensions at the heart of 2003's best-seller *The Kite Runner* have put the three Afghan children who star in the film adaptation in potential danger. That's the conclusion of Paramount Vantage, which recently announced that it would postpone *Runner*'s rollout for six weeks (until Dec. 14) because of concerns over a scene in which a boy is raped by a neighborhood bully. The actors' families are worried for their children's safety, saying the

portrayal of the rape could cause ethnic tensions. Early reviews have been overwhelmingly positive, but director Marc Forster says he supports the decision: "Everybody's primary concern is the safety and welfare of those kids." In the meantime, Vantage is trying to keep the marketing campaign on track. "It's not an ideal situation," says exec Megan Colligan. "We'll work extra hard to make sure people realize [the film changed dates]." The studio is arranging for the boys to attend *Runner*'s U.S. press junket, and plans to move them to the United Arab Emirates—at least until the dust settles.

DEAL REPORT

TELEVISION

+ Showtime, home of pot comedy *Weeds*, is hoping for another drug-related hit: Oscar winner Tim Robbins will exec-produce, write, and direct *Possible*

ROBBINS

Side Effects, a pilot about "three brothers who willingly and *unwillingly* build a mom-and-pop pharmacy into what may become a dynasty," says exec producer Elaine Goldsmith-Thomas (*Mona Lisa Smile*). "It's family dynamics compounded with the politics of big business."

MOVIES

+ Adrien Brody (*The Darjeeling Limited*) and Sarah Polley (*Away From Her*) are set to star in the sci-fi thriller *Splice* as a scientist couple that cooks up creatures by crossing animal and human DNA.

POLLEY

"They're cutting-edge manipulators," says director Vincenzo Natali. "They're the Bonnie and Clyde of genetics."

+ Morgan Freeman and Antonio Banderas will team up as crooks in *The Code*. "Two master thieves pull off this great heist, very much in the vein of *Rififi*," says director Mimi Leder (*Deep Impact*). "Lots of twists and turns. It'll be sizzling." —*Tanner Stransky*

Man of the Hour

Superproducer J.J. Abrams lands two new TV pilots in the same week. All he needs now is an extra hour of sleep. **BY JEFF JENSEN**

The new TV season is just out of the gate, but already the ponies are lining up for next season's derby—and it looks like *Lost* mastermind J.J. Abrams is the front-runner. Fox just committed to a two-hour pilot of his new sci-fi drama *Fringe*, co-created by screenwriters Alex Kurtzman and Roberto Orci (who are also writing Abrams' big-screen *Star Trek* reboot due next year). It follows a freaky-and-geeky trio of heroes—a brilliant egghead recently sprung from a mental institution; his beleaguered son; and a female FBI agent—as they investigate supernatural mysteries, some of which may relate to the mad scientist's fringe research. (Word has it that Fox will be spending $10 million on the pilot alone.) "It's a way of doing the sci-fi stuff I've loved over the years—*The X-Files*, *Altered States*, *The Twilight Zone*," says Abrams. "It's not just about brilliant people dealing with strange but plausible phenomena. It also really explores their inner lives."

The same week, ABC picked up the dramedy pilot *Boundaries*, written by *Six Feet Under*'s Jill Soloway and produced by Abrams' company, Bad Robot. He describes the quirky show—about a cable-access psychologist who becomes a notary public—as "a very funny take on the private-investigator format. She won't sign anything until she finds out what's really going on. She's basically nosy as hell." Abrams remains busy on the film side as well, directing *Trek* and producing January's top secret monster movie nicknamed *Cloverfield*—but he manages to get six hours of sleep each night. Still, he says, "I could use seven."

The Shaw Report *By Jessica Shaw*

IN	FIVE MINUTES AGO	OUT
Tamarind juice	*Shrimp paste*	*Coconut milk*
Tie clips	*Ascot*	*Money clips*
Rich New Yorkers	*Rich Los Angelenos*	*Rich Europeans*

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Monitor

EXPECTING

Actress Tracey Gold (*Growing Pains*), 38, and her husband, financial consultant Roby Marshall, 42, are expecting their fourth son in April.

BIRTHS

Brothers & Sisters star Balthazar Getty, 32, and his wife, designer Rosetta, welcomed their fourth child, daughter June Catherine, on Oct. 2 in L.A.... Actor Nick Nolte, 66, and companion Clytie Lane welcomed a baby girl on Oct. 3 in L.A.

MARRIED

Ricardo Chavira (*Desperate Housewives*), 36, wed Marcea Dietzel, 36, on Sept. 22 in San Antonio.

RECOVERING

Guitarist Isaac Hanson, 26, underwent surgery to treat a pulmonary embolism after an Oct. 4 Hanson concert in Dallas. He is expected to make a full recovery, and the band's tour resumed on Oct. 8 in Knoxville, Tenn....

On Oct. 5, Lindsay Lohan, 21, reportedly checked out of Utah's Cirque Lodge, a drug and alcohol treatment center. The actress, who voluntarily entered the facility in early August, is scheduled to start shooting the drama *Dare to Love Me* in L.A. on Oct. 29.

COURTS

On Oct. 9 in L.A., actor Kiefer Sutherland (*24*), 40, pleaded no contest to misdemeanor charges of DUI—for which he was arrested on Sept. 25—and violation of his five-year probation period (stemming from a 2004 DUI incident). Prosecutors are recommending that the actor serve 18 days in an L.A. county jail starting Dec. 21—the day he is scheduled to appear for sentencing—and an additional 30 days by July 1, 2008. Any sentence is not expected to disrupt *24*'s production schedule. "I'm very disappointed in myself for the poor judgment I exhibited," said Sutherland in a statement.... Music publisher Bourne Co., owner of the rights to *Pinocchio*'s Oscar-winning ballad "When You Wish Upon a Star," filed suit against Fox and Cartoon Network for copyright infringement on Oct. 3, claiming that a 2000 episode of *Family Guy* altered the lyrics and turned the song into an anti-Semitic parody titled "I Need a Jew." According to the lawsuit, Fox originally refused to air the show due to its content; it appeared on Cartoon Network in '03. Neither of the networks' reps returned calls for comment.... Rapper Lil' Wayne (né Dwayne Michael Carter Jr.), 28, was arrested as he walked off stage after an Oct. 5 gig in Boise, Idaho, and charged with being a fugitive from a 2005 felony drug-possession charge in Fulton County, Ga. Carter says he thought the charges had been dropped and therefore missed a scheduled court appearance. Notes Carter's lawyer: "He's never missed a performance, much less a court date."... On Oct. 7, convicted felon James Sabatino, 31, sued Bad Boy Entertainment

CEO Sean "Diddy" Combs, 37, for $20 million for breach of contract. Sabatino, currently serving time in Florida for fraud, says Combs failed to pay him for recordings made by Notorious B.I.G. in 1994. Sabatino claims he financed the material (17 minutes of vocals and some 90 minutes of video), which was sold to Bad Boy. A rep for Combs says he will "vigorously defend" himself.... On Oct. 4 in L.A., Deborah Curling sued the production company of *The Price*

LEGACY

PAM WEDS; COLOR WHITE LOSES ALL MEANING

***Baywatch* babe Pamela Anderson, 40, and Paris Hilton sex-tape costar Rick Salomon, 38, made it legal on Oct. 6 in Las Vegas—the very city where Anderson's ex-husbands, Tommy Lee and Kid Rock, duked it out at last month's VMAs. The Canadian actress squeezed in the nuptials between her twice-nightly shows with magician Hans Klok, and walked down the aisle in a white denim dress. No word on whether the ceremony was videotaped. —*AM**

R. Kelly: I Gotta Sing

Five years after his arrest on child pornography charges, R. Kelly's trial has yet to start. His music career, however, doesn't seem to stop: On Oct. 9, Kelly, 40, announced a nine-week U.S. tour beginning Nov. 14 in Columbus, Ga. For his '04 and '06 concert tours, Kelly—who maintains his innocence—had needed a judge's permission to leave Illinois; now, according to his lawyer, Kelly is required only to notify the court of his travel plans. A source close to the situation says the R&B star began booking dates after his trial's Sept. 17 start was postponed: "It became clear that it was not going to be rescheduled this year. [He] made the decision that he needed to get on with his life." —*Simon Vozick-Levinson*

ANDERSON: SCOTT DOCTOR/SPLASH NEWS; GOLD: SARA DE BOER/RETNA; GETTY: GINA JAMES/GRAYLOCK.COM/RETNA; LOHAN: MICHAEL LOCCISANO/FILMMAGIC.COM; COMBS: RD/LEON/RETNA; KELLY: KEVIN MAZUR/WIREIMAGE.COM

Is Right and ex-host Bob Barker, 83, for wrongful termination. Curling, who worked in the game show's greenroom for 20 years, says she was forced to quit after complaining about Barker's sexual and racial prejudice (against her and others) and for testifying against him in a co-worker's harassment lawsuit in the mid-'90s.... On Oct. 4, Robert Furo Jr., 45, was charged with felony burglary for allegedly breaking into the Newport Beach, Calif., home of Nicolas Cage, 43, two days earlier. Police say Cage entered his house and discovered Furo wearing nothing but a leather jacket that belonged to the actor. Furo could not be reached for comment.... On Oct. 2 in L.A., Roderick Davis, 37, was arrested in connection with the Sept. 24 theft of computers and photographs from the production offices of Steven Spielberg's upcoming sequel *Indiana Jones and the Kingdom of the Crystal Skull*. Police apprehended Davis while they were posing as buyers for the stolen goods. Davis, who faces up to four years in jail, has pled not guilty.

CAGE: JOHN SPELLMAN/RETNA; CRUISE: LESTER COHEN/WIREIMAGE.COM

DEATHS

Tony award winner George Grizzard (*Who's Afraid of Virginia Woolf?*), 79, of complications from lung cancer, Oct. 2, in NYC. *—Adam Markovitz, with additional reporting by Stewart Allen*

The Week in Cruise

EW has learned that the manuscript of Andrew Morton's upcoming unauthorized Tom Cruise biography just landed in the New York City offices of its publisher, St. Martin's. The book—due Jan. 15, according to an industry insider—is the dirt-digging latest from Morton, the best-selling author of *Diana: Her True Story* and the Lewinsky tell-all, *Monica's Story*. Meanwhile, Cruise's next movie—the summer 2008 WWII drama *Valkyrie*—hit yet another stumbling block this week. United Artists confirmed that due to a processing snafu, director Bryan Singer has to redo scenes shot at Bendlerblock war memorial in Berlin. "When we sent the film to the lab, something happened. Some of the footage was damaged," says UA marketing head Dennis Rice, adding that the German government, which was slow to grant access to Bendlerblock in the first place, has signed off on the reshoots: "It's a bit of a snag, but it's not anything that hasn't already been handled." *—Gregory Kirschling*

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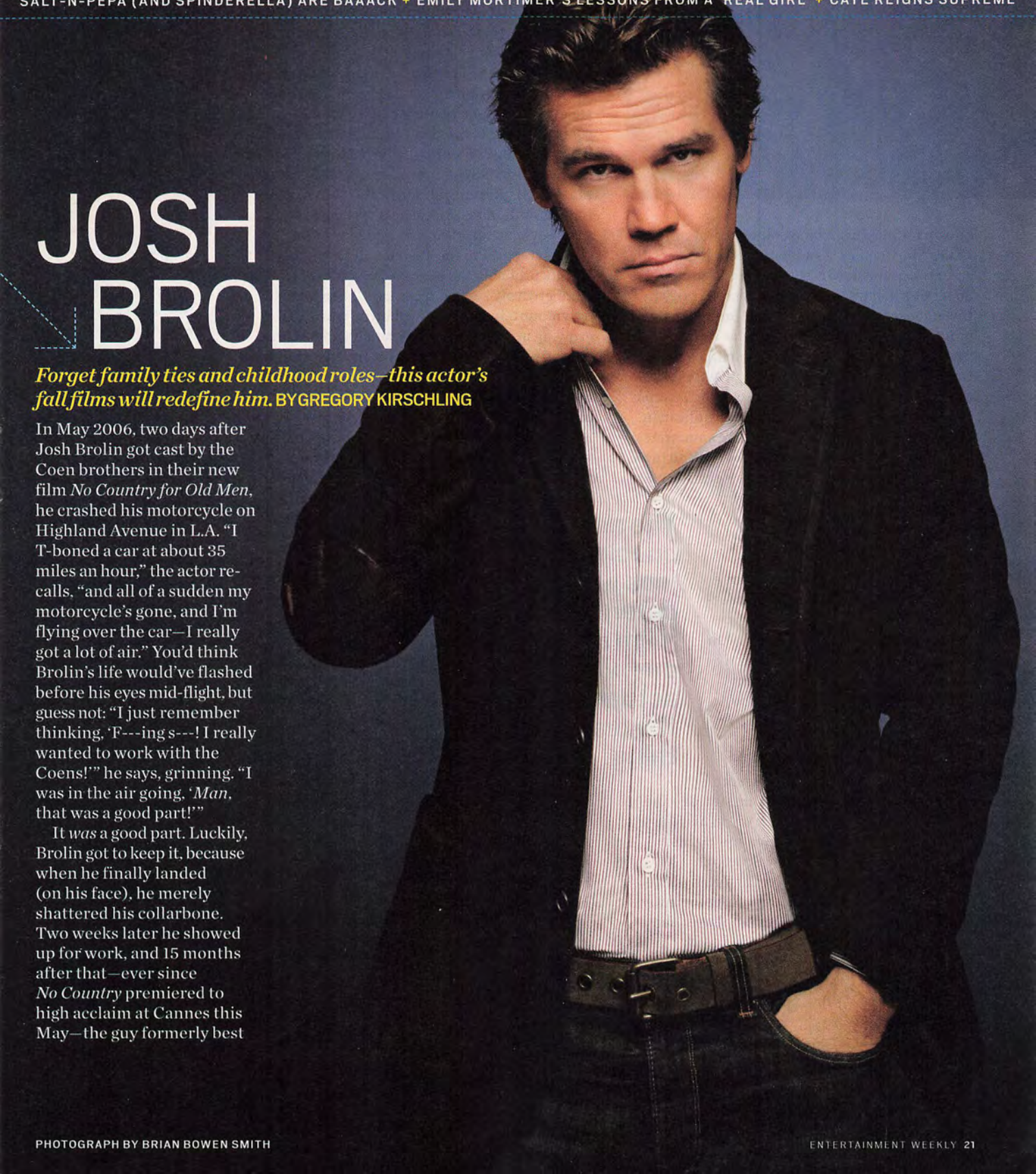


JOSH BROLIN

Forget family ties and childhood roles—this actor's fall films will redefine him. BY GREGORY KIRSCHLING

In May 2006, two days after Josh Brolin got cast by the Coen brothers in their new film *No Country for Old Men*, he crashed his motorcycle on Highland Avenue in L.A. "I T-boned a car at about 35 miles an hour," the actor recalls, "and all of a sudden my motorcycle's gone, and I'm flying over the car—I really got a lot of air." You'd think Brolin's life would've flashed before his eyes mid-flight, but guess not: "I just remember thinking, 'F---ing s---! I really wanted to work with the Coens!'" he says, grinning. "I was in the air going, '*Man*, that was a good part!'"

It *was* a good part. Luckily, Brolin got to keep it, because when he finally landed (on his face), he merely shattered his collarbone. Two weeks later he showed up for work, and 15 months after that—ever since *No Country* premiered to high acclaim at Cannes this May—the guy formerly best

PHOTOGRAPH BY BRIAN BOWEN SMITH

Brolin steals more than money in *No Country*

known for playing the jock older brother in 1985's *The Goonies* is suddenly getting great-actor props for the first time in his long career. So far he's had well-received warm-up roles in *Grindhouse* and *In the Valley of Elah*. Next month, he does supporting work as a dirty cop—"an evil, evil guy"—opposite Russell Crowe and Denzel Washington in Ridley Scott's *American Gangster*. Then he's Llewelyn Moss, the laconic Texas antihero who runs off with $2 million in drug money in the darkly funny and sometimes philosophical chase thriller *No Country*. With these profile-raising turns, Brolin proves he can do more on screen than most of us realized.

The offers are already getting better, with men named Scorsese and Spielberg apparently admiring his work (see sidebar). And Brolin himself, at 39, could not be more thunderstruck by his recent run of good fortune. "C'mon!" he says. "I've just been a working actor for a long time, and I was absolutely okay with it, and not bitter, and I don't feel like, '*F---ing about time*, man!' I feel like, '*Really?*'"

Sitting poolside at an L.A. hotel, Brolin is great company, downing Coronas and smoking Winstons into the early evening. He likes telling stories—and when he really gets into it, he's up on his feet acting out somebody's part, or slipping into ace impersonations of Ridley Scott or his *No Country* costars Javier Bardem and Kelly Macdonald, his dark movie-star hair flopping away. (During the accident story, for emphasis, he picks up my hand and puts it on his oddly healed, now-gnarled collarbone.) Ask him why he's done this or that in his life, and his answer is usually a giddy "It's fun, man!" Says Bardem, who plays Brolin's psychotic pursuer Chigurh in *No Country*, "His sense of humor is totally crazy. Nuts! When I would sink into my dark Chigurh moods on set, Josh is the one who'd bring me back to joy. He can make me *cry* laughing."

Brolin—son of the actor James, stepson of Barbra Streisand ("That's only a big deal in that it's a big deal to other people")—debuted in *The Goonies*. "I had a blast," he says, "but it was the worst f---ing movie I could've done for my first one. After that everything was like, Eh." Still, he continued to act in stuff like the '80s skateboard drama *Thrashin'* ("I thought I was horrendous"), before shipping himself off to study with a New York theater group for several years. He's had steady if nondescript onscreen work since, coming closest to breakout status with an armpit-licking bit in 1996's *Flirting With Disaster* and as the lead in an NBC show called *Mister Sterling* that lasted nine episodes in 2003 ("I'm so glad that show didn't go, because it was more work than I ever wanna do again, and I love *film*").

Off screen, "I'm the Tasmanian Devil," says Brolin, probably the only movie star ever who's competitively surfed, raced cars, been mauled by a mountain lion (back when he was a kid growing up on his mother's ranch), and—more recently—scripted and shot his first short film, and directed a three-and-a-half-hour play that he also wrote. If *you* think of him as a devil, it's probably because you remember his misdemeanor arrest for suspicion of domestic battery when his wife, *Unfaithful* star Diane Lane, called the cops during an argument at their home in 2004. No charges were ever filed.

"The next couple of jobs will determine if I'm a guy who's actually the real thing."

As with most things, Brolin doesn't mind talking about the arrest at length. "It was the most misconstrued, awful thing that was the best lesson we ever had, because we both went, 'Oh, people are actually [watching],'" he says. "If you call the cops, somebody *has* to go to jail. But what happened to being able to have a fight and screaming and doing your thing, especially since the kids weren't there"—together, Brolin and Lane have three teens—"and then have make-up sex, and wake up and laugh about it? But no, it's a totally different deal now. It was really, really embarrassing when it happened. And we're both like, 'That's a bummer,' and it'll *always* be out there as people saying [*with a menacing whisper*] 'Watch out for Josh!'"

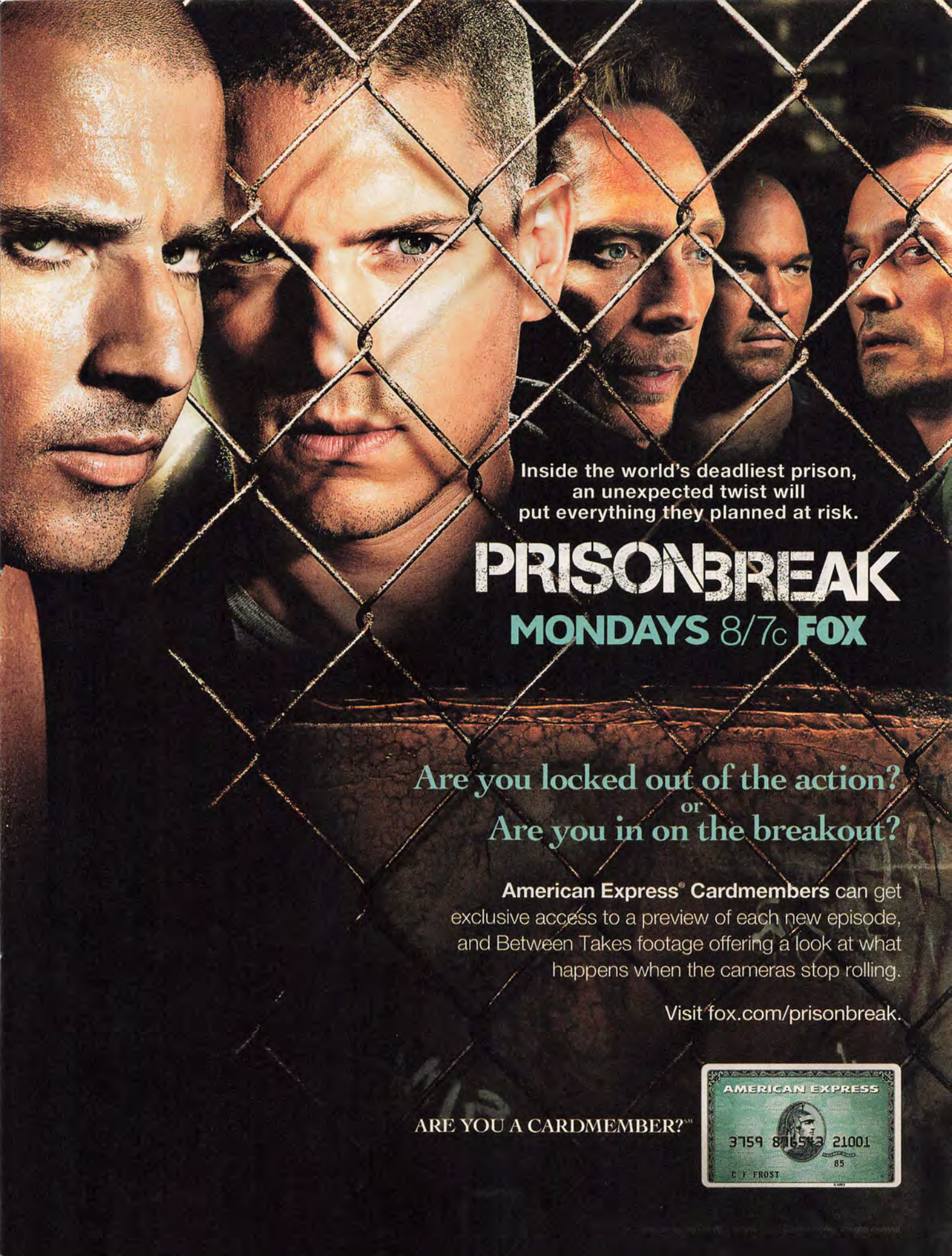
Now people are saying "Watch out for Josh" under much more flattering circumstances. He doesn't have his next role lined up yet, but he knows it's an important time. "The next couple of jobs will determine, at least from a business point of view, if I'm a guy who's actually the real thing," he says, "or I'm a guy who's had a nice moment." That'll be decided later. Right now, once again, he's flying. ■

METHOD MADNESS

How Steven Spielberg taught Josh Brolin to act

At 16, Brolin got to work with a legend on his first movie: Steven Spielberg, who—three years after *E.T.*—exec-produced *The Goonies*, in which Brolin played jerky workout fiend Brand. He has a funny story about that. "I was reading Stanislavsky at the time," Brolin recalls, referring to the thinker who helped develop the Method style. "One day we were in the caves, and I said, 'Maybe this is like [Brand's] mother's womb, and I could be scratching at the walls, and crying.' Spielberg takes me aside and says, 'Man, just *act*. Just go out there and do it!'" Brolin laughs at the memory of being schooled by a master. "It's embarrassing!" Cut to 23 years later: Spielberg called Brolin after seeing *No Country* and told him they had to work together "*now*." Says Brolin: "I was like, *Wow*."

(P. 21) STYLING: EVET SANCHEZ/THE WALL GROUP; GROOMING: NATALIA BRUSCHI/MATRIX/THE WALL GROUP; JACKET & BELT: JOHN VARVATOS, SAKS FIFTH AVENUE, BEVERLY HILLS; SHIRT: GUCCI; JEANS: LEVI'S; (THIS PAGE) *NO COUNTRY FOR OLD MEN*: RICHARD FOREMAN; *THE GOONIES*: PHOTOFEST; SPIELBERG: STEVE GRANITZ/WIREIMAGE.COM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Life Lessons With...

Emily Mortimer

If the British actress can extract wisdom from a blow-up doll on the set of *Lars and the Real Girl*, then surely she can teach us a thing or two. BY ARI KARPEL

Lesson One: Sex-Doll Ed "The one thing I've learned far too late in life from hanging out with this sex doll is that it's so much cooler to not speak," declares Mortimer, 35, of her time with inflatable *Lars* costar Bianca (who "dates" Mortimer's other costar, Ryan Gosling). "I just wish I could be more like that, because I talk far too much and end up saying things I shouldn't."
Lesson Two: Advanced Scatology "Do you know what a *shart* is?" During a lull in filming *Pink Panther 2*, Mortimer shared the definition of this particular sort of flatulence (we'll let you Google it, if you're so inclined) with Steve Martin, among others. "I disgusted people," she recalls, laughing. "That's what happens when you've been standing on the set too long."
Lesson Three: Empathetic Econ When *Used Guys*, the big-budget comedy she was set to star in with Jim Carrey and Ben Stiller, fell apart last year, she felt awful...for her agents. "My poor agents threw a party for me. That was the thing I felt worst about—they wasted all that money on sushi."

Cate Blanchett On Being Queen

The star of *Elizabeth: The Golden Age* talks about the continuing allure of the Virgin Queen

The character of Queen Elizabeth has been a huge magnet for actresses from Bette Davis, Helen Mirren, Judi Dench—and there will be many Elizabeths after mine. There is much to be said about being a female leader... She was so far ahead of her time, if you think about it. I have no doubt that if Botox had been available in her day, Elizabeth would have been the first in line for an injection. She was quite vain. But I don't think her beauty regimen was that dissimilar to what actresses go through on Oscar morning. The techniques are different, but the goal is the same. *—Reported by Carrie Bell*

Reintroducing GREGORY SMITH

The former *Everwood* piano prodigy gives movies a go

The 24-year-old actor resurfaced this month in *The Seeker: The Dark Is Rising*, playing the big bro (who ain't exactly on the right side of the light) to an immortal charged with saving the world. "I liked that it was a big, fantastical, action-adventure—so different from what I've been doing," says Smith. His other adventure: costarring with Mischa Barton in *Closing the Ring*, directed by Richard Attenborough. "The assistant director worked with Audrey Hepburn," he recalls. "He said, 'She was just like you guys: a little grumpy in the morning, cool by lunch.'" For now, Smith's leaning more big-screen than small; he hopes *The Seeker* begins a steady flow of film work. He's confident the movie will connect, thanks to a real-world bent (no wizards or orcs here) that distinguishes it from other fantasy. Also? "It's totally badass." We don't think Audrey ever spoke like that. *—Jeff Jensen*

MORTIMER: JEFF VESPA/WIREIMAGE; SMITH: DAVID APPLEBY; BLANCHETT: LAURIE SPARHAM

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(Left) Wray, Jones, and Denton in 1989; Wray and Denton today

Family Reunion

SALT-N-PEPA

The pioneering rappers are back to talk about how they grew up—and grew apart—in the limelight. BY JOSETTE COMPTON

After an abrupt split in 2000 that left many brows furrowed, including ours, Cheryl "Salt" Wray and Sandy "Pepa" Denton attempt to reunite on VH1's new reality series *The Salt-N-Pepa Show* (airing Oct. 15). But first, the original fly girls chat with EW about their provocative catalog (which produced eight Top 40 hits), long-brewing tensions, and the odds on a new album.

In 1987, you scored your first major hit with "Push It." How did the song come about?

PEPA Well, at first, we were like, "I don't know about this," because it was a little more edgy and more street. But we had the single "Tramp."

SALT And during those times you had to do an A and B side to your records. So, we recorded the vocals for "Push It" in a guy named Fresh Gordy's bathroom. He was just fooling around with the synthesizer line and [former manager] Hurby was like, "I'm gonna use it." Afterwards, I remember Hurby telling us to do "Push It" at one of our concerts, and we were like, "What!?" But, we did it and the crowd went crazy. It was never meant to be anything but the other side of "Tramp."

How do you feel about some of your more sexually suggestive songs, like "Let's Talk About Sex" and "Shoop," now that both of you are mothers of teenagers?

PEPA You better not put our ages in the story! [*Laughs*]

SALT Well, I've changed my life in a lot of ways. I'm a mom, a wife, and a Christian. Some of the things I expressed in my early 20s aren't what I care to express right now.

Such as?

SALT "None of Your Business." It's the only Salt-N-Pepa song that I regret. It was irresponsible to say "If she wanna be a freak/And sell it on the weekend/It's none of your business." I'm not trying to promote prostitution.

Why reconcile your issues on a reality show?

PEPA The idea of a reality show came from me always wanting to do a sitcom. I've done *The Surreal Life*, so for me it was okay, I'm that kind of person. Salt had a bit of a hard time adjusting.

SALT At first I resisted. I didn't want to get back into the whole industry. I left overworked, overwhelmed, and not having any control over my life. I was bulimic and needed to heal. So, with the many unresolved issues between Pep and I, at first I was like, "No." But then I thought if Pep and I were to have creative control, then okay.

So, can we expect a new Salt-N-Pepa album?

SALT No! I'm just kidding. I don't know.

PEPA I'm pushing for it.

SALT Y'all don't understand! I'm taking this day by day. Even just doing this show, my family life has begun to explode.... I gotta do what's best for me.

Wait, What Happened to Spinderella?!?!?

When watching the premiere of *The Salt-N-Pepa Show*, fans will notice that the third member of the group, Deidra "Spinderella" Jones, is conspicuously absent. But trust us, no one is more disappointed than the sassy DJ herself. "I'm just a guest, honey," she explains. "I'm humbled." Though she now understands, as viewers soon will, that Salt and Pep's problems leave little oxygen in the room for others. "I did not realize things were so intensive with them," she says. "Apparently, for us to have any future as Salt-N-Pepa again, they need to hash some things out." But hold that pity party: Since the trio's demise, Spinderella has worked steadily DJ'ing and hosts her own syndicated hip-hop show, *The BackSpin*, from Los Angeles. Still, she has her own baggage she'll be bringing when she visits the women she considers "my sisters" later in the season. As she warns, "When they're finished with their beef they're going to have to address mine."

WRAY: JONES: AND DENTON: ANDREW CATLIN/LFI; WRAY AND DENTON: NANCY MAZZEI; JONES: RD/LEON/RETNA

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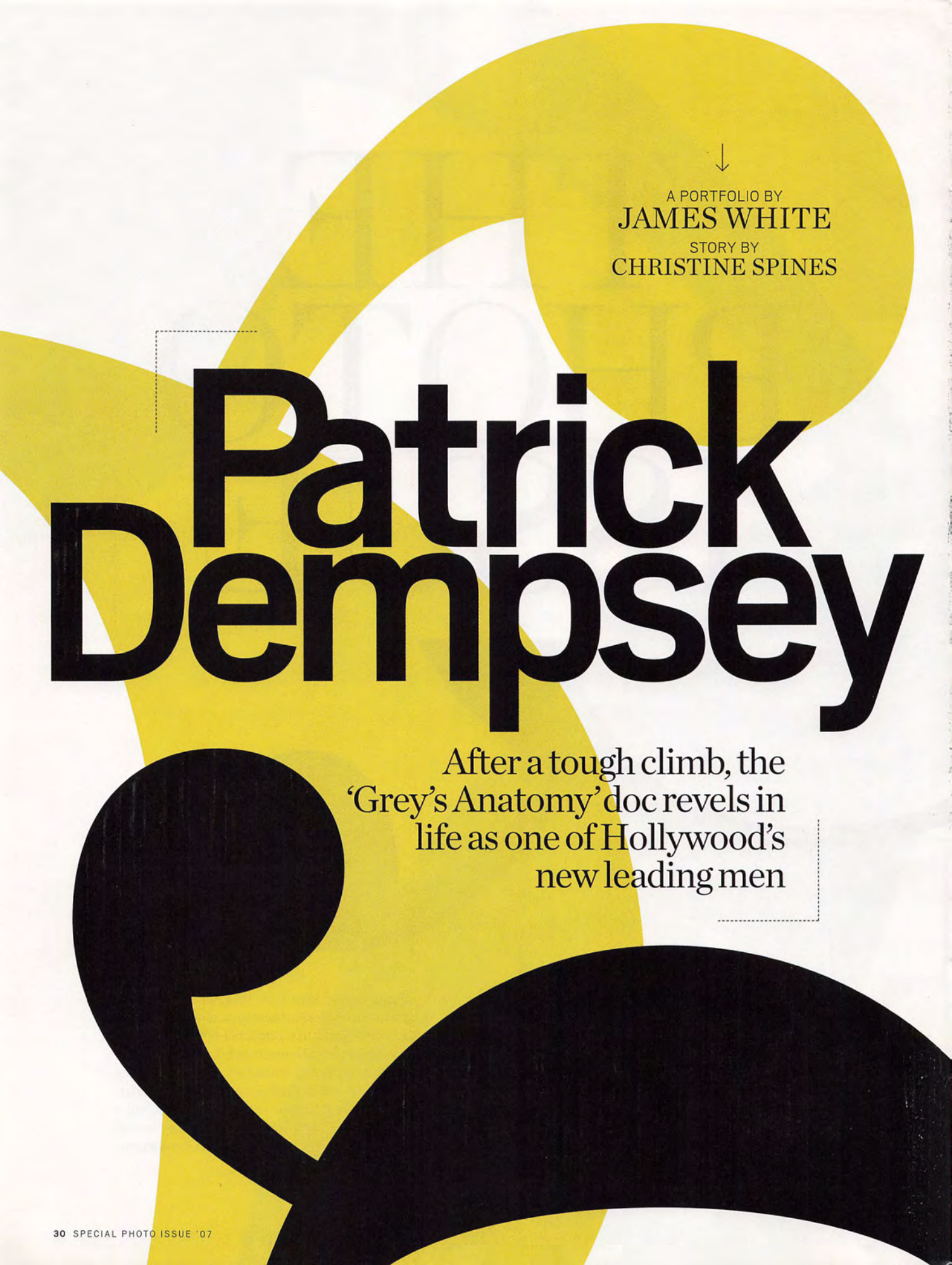
THE PHOTO ISSUE

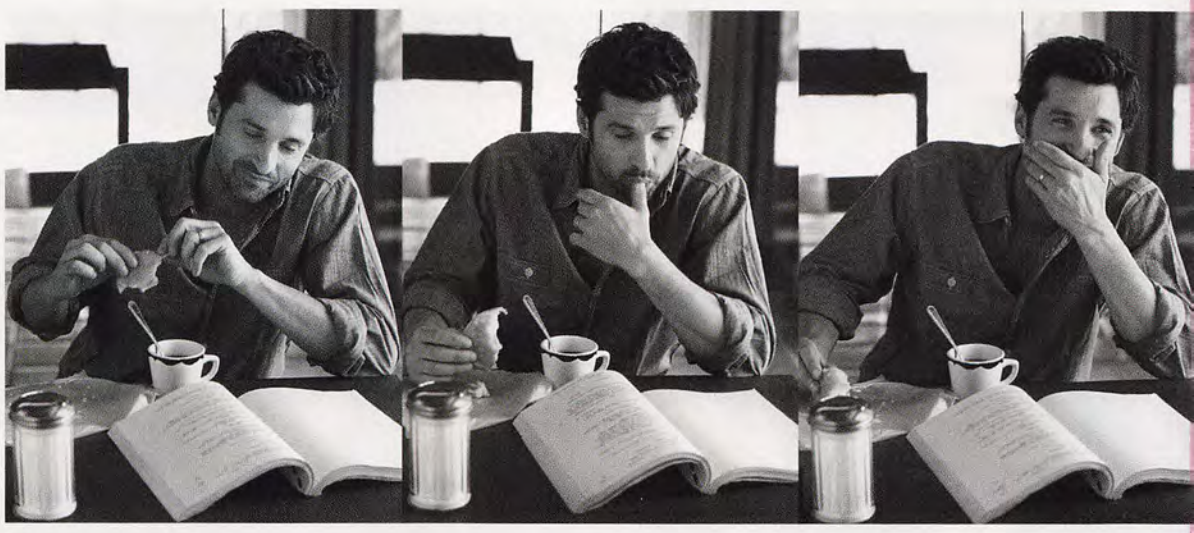
Warning: The following pages include graphic images of killer bone structure, high-voltage charisma, and white-hot style. Here at EW, we write so much about moving pictures—on screens both big and small—that we sometimes forget to stop and focus on the richness of the still ones. So that's why we dedicate an issue each fall to celebrating the most intriguing, eye-popping, and just plain gorgeous photographs we've taken all year. Picture this: Patrick Dempsey unshaven, but still one smooth operator; Brad Pitt and George Clooney on the rocks in Cannes; the stars of *Superbad* dressed to a tee; iconic film locations and rediscovered props; and a four-generation family of stuntpeople who know how to roll with the punches. You'll see plenty of familiar faces, but we've also included a few things that are bound to rock you. Go ahead, turn the page.

A PORTFOLIO BY
JAMES WHITE
STORY BY
CHRISTINE SPINES

Patrick Dempsey

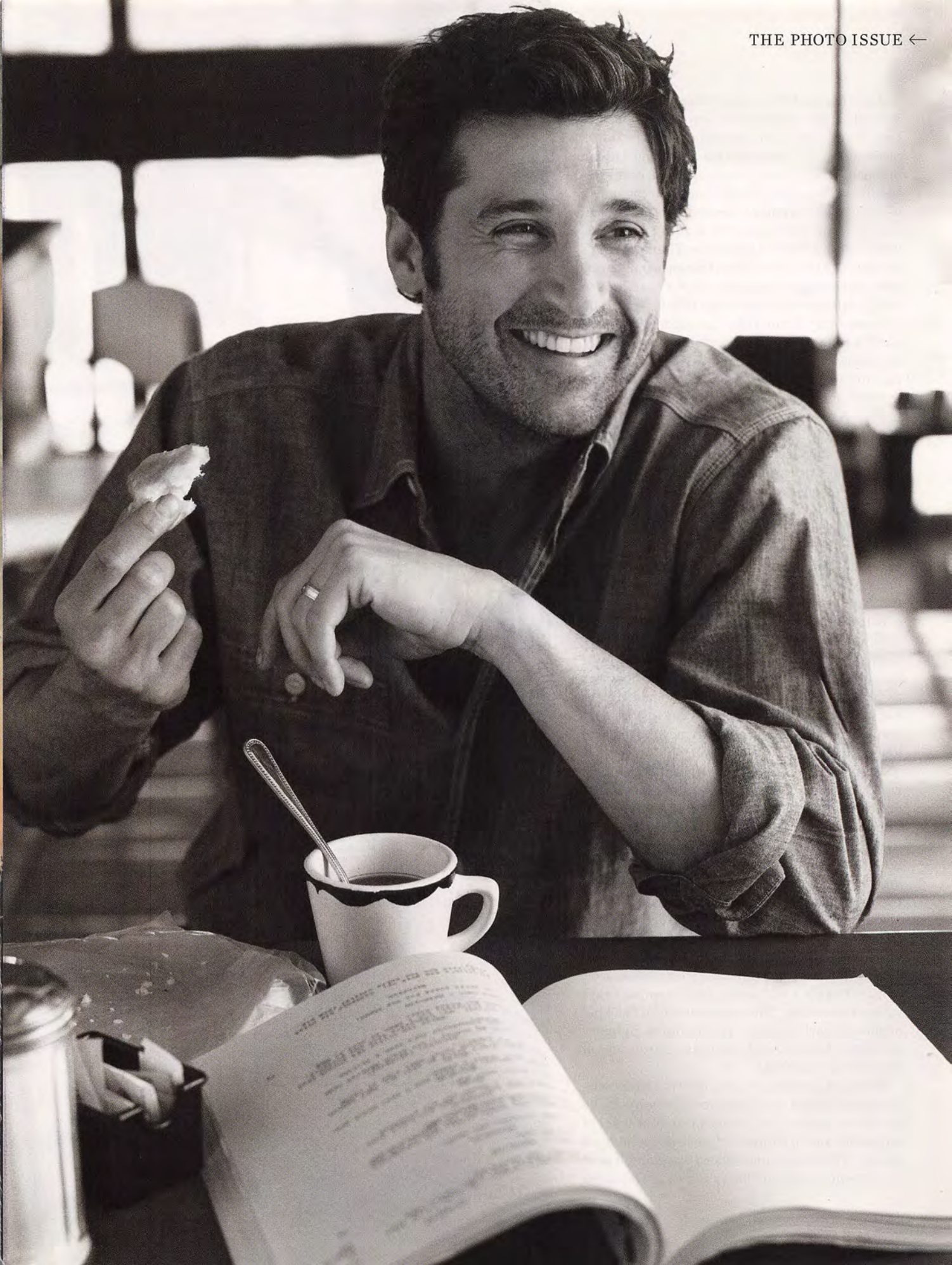
After a tough climb, the 'Grey's Anatomy' doc revels in life as one of Hollywood's new leading men





Gone are the days of the liquid lunch in Hollywood. But from the moment he sits down among the buttoned-up, health-obsessed power players at a bustling Brentwood sushi joint and orders a round of champagne, it's clear Patrick Dempsey is a bit of a throwback. "I like to have a good time," declares the 41-year-old *Grey's Anatomy* star, who has dressed for the occasion in an expensive-looking Italian suit and a crisp cobalt blue shirt, which just happens to match his eyes. "Let's celebrate."

Rarely since the heyday of Paul Newman and Steve McQueen, who provided the inspiration for the photos in the following pages, has a leading man brought this kind of old-school relish to the spoils of his success. The main thing on his mind these days is enjoying this high point in his career to the fullest. And in an industry where genetically blessed actors from Johnny Depp to Josh Hartnett sprout unsightly facial hair or sport smart-guy glasses, Dempsey's not out to prove he's really an artist trapped in the gilded cage of his good looks. "He's not neurotic at all," says EW photographer James White. "Women usually just want to look sexy and beautiful, whereas men have all these hang-ups: Sometimes they don't want to look too good. But Patrick is very comfortable with himself."

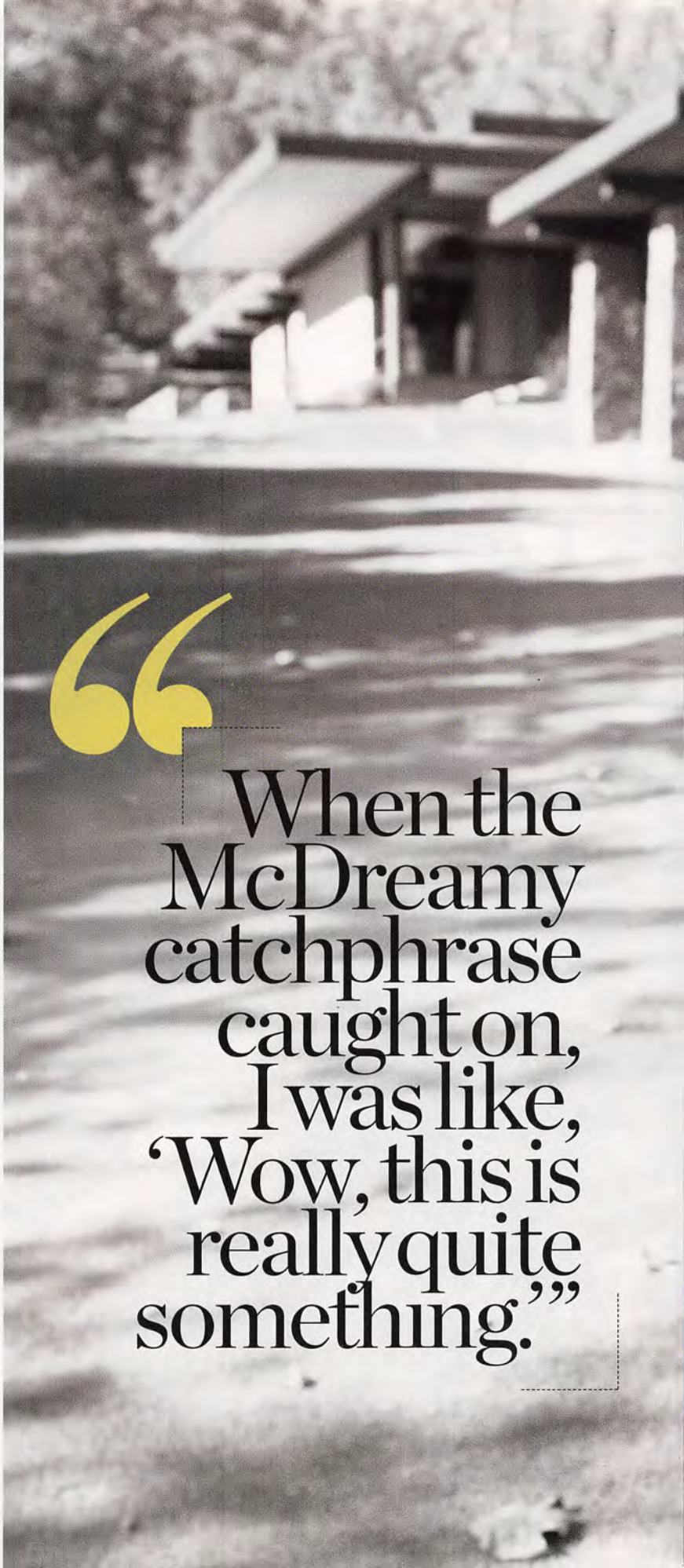


And what's not to be comfortable with? Dempsey is finally at the center of his own Hollywood fairy tale, thanks to the McDreaminess of Dr. Derek Shepherd, *Grey's Anatomy*'s menschy modern icon of sensitive masculinity. Now, as if to make his status official, the actor is about to take the big screen as—who else?—Prince Charming. Dempsey will appear in his first romantic leading role since 2002's *Sweet Home Alabama* in Thanksgiving's *Enchanted*, a tongue-in-cheek take on happily-ever-after mythology in which he plays a heartbroken single-dad divorce lawyer who falls for a cartoon princess (Amy Adams) who has suddenly come to life. The role marks a crucial transition for Dempsey, who knows he may not get another shot at a film career unless he can successfully capitalize on his mainstream magnetism and rabid (and mostly female) fan base. "The full weight is on me to make the most of this, and we'll see if there's an audience," he says. "It's about luck, timing, and never giving up. That's what I've learned."

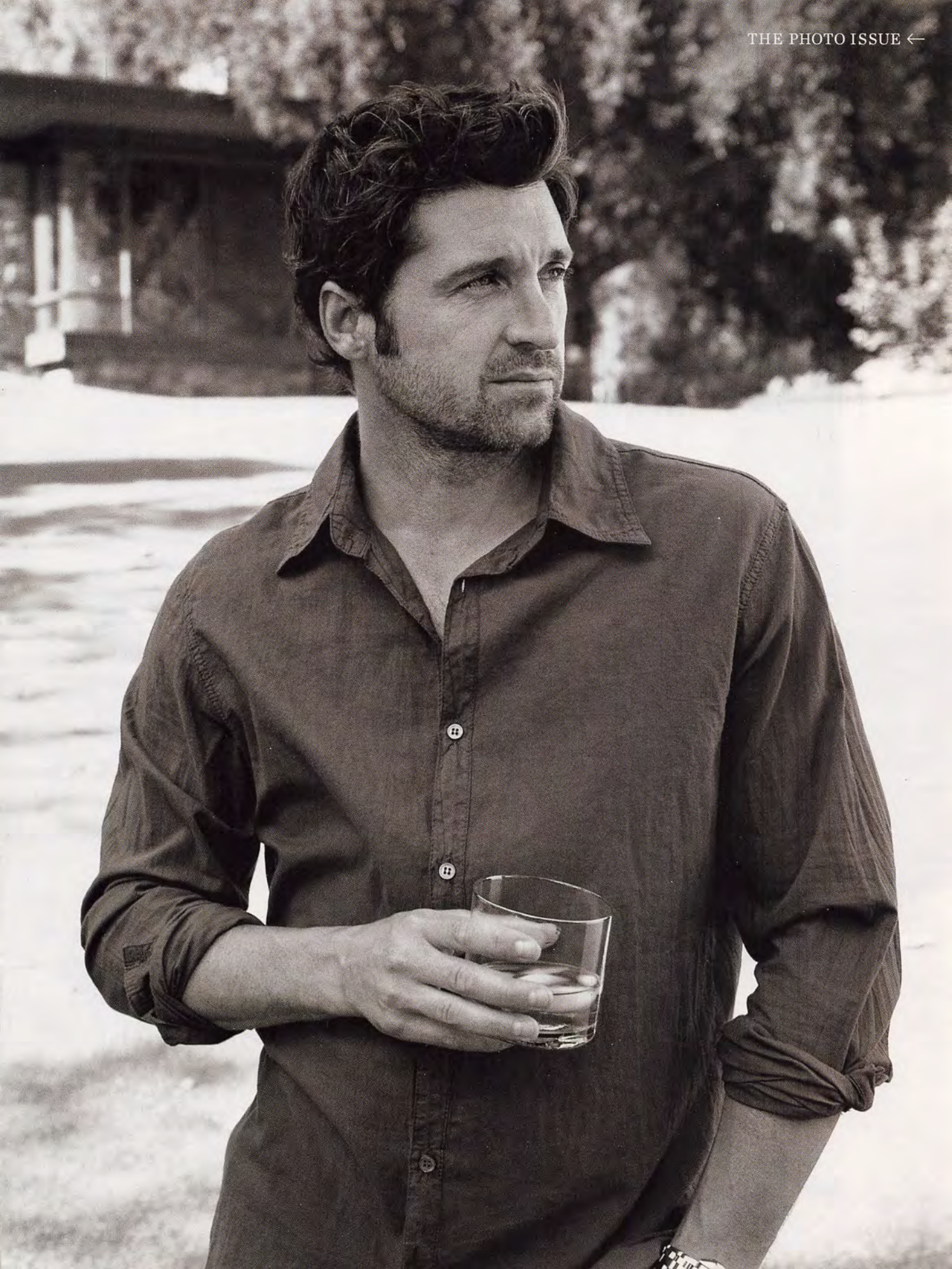
Those lessons never come easily. But Dempsey's education has been harsher than most. In 1987, at the age of 21, his career seemed strapped to a rocket after his breakout role as the enterprising loser Ronald Miller in the geek-redemption comedy *Can't Buy Me Love* made him an instant teen heartthrob. But the Maine native, who'd once dreamed of being a professional skier before turning to juggling and regional theater, wasn't equipped to handle his sudden fame. "I was just doing the movie for the sake of doing it," says Dempsey, who now sees parallels between his own path and Ronald Miller's hot-and-cold trajectory. "It's an interesting metaphor for my life. Only with me it lasted a lot longer than 90 minutes."

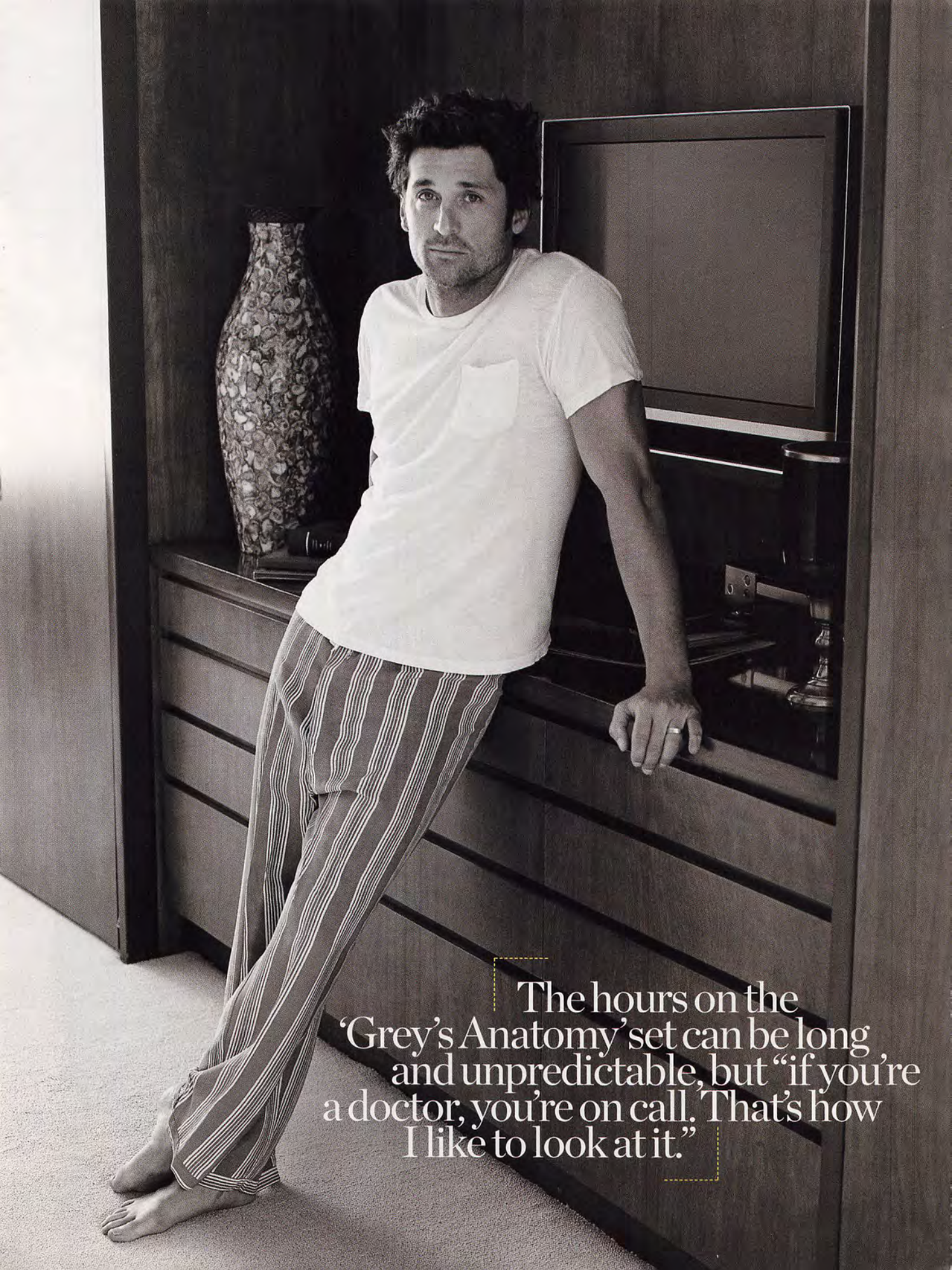
After *Can't Buy Me Love*, it seemed that Dempsey was destined to compete for roles opposite other dreamboats of the era, such as John Cusack. But things quickly went the way of Judd Nelson instead. In fact, Dempsey's run of flops was so spectacularly bad that there's something almost artful and Ed Wood-like about them when viewed as a whole. Between 1987 and 2001, films with titles like *In a Shallow Grave, Bank Robber*, and *Coupe de Ville* were the norm (although every so often he'd have an overlooked role in a fairly decent movie like 1989's *Loverboy*). How can one person make so many bad decisions? "I think I self-sabotaged," Dempsey says without hesitation. "The responsibility of that kind of success early on was overwhelming. Subconsciously, I definitely did things to prevent myself from moving forward."

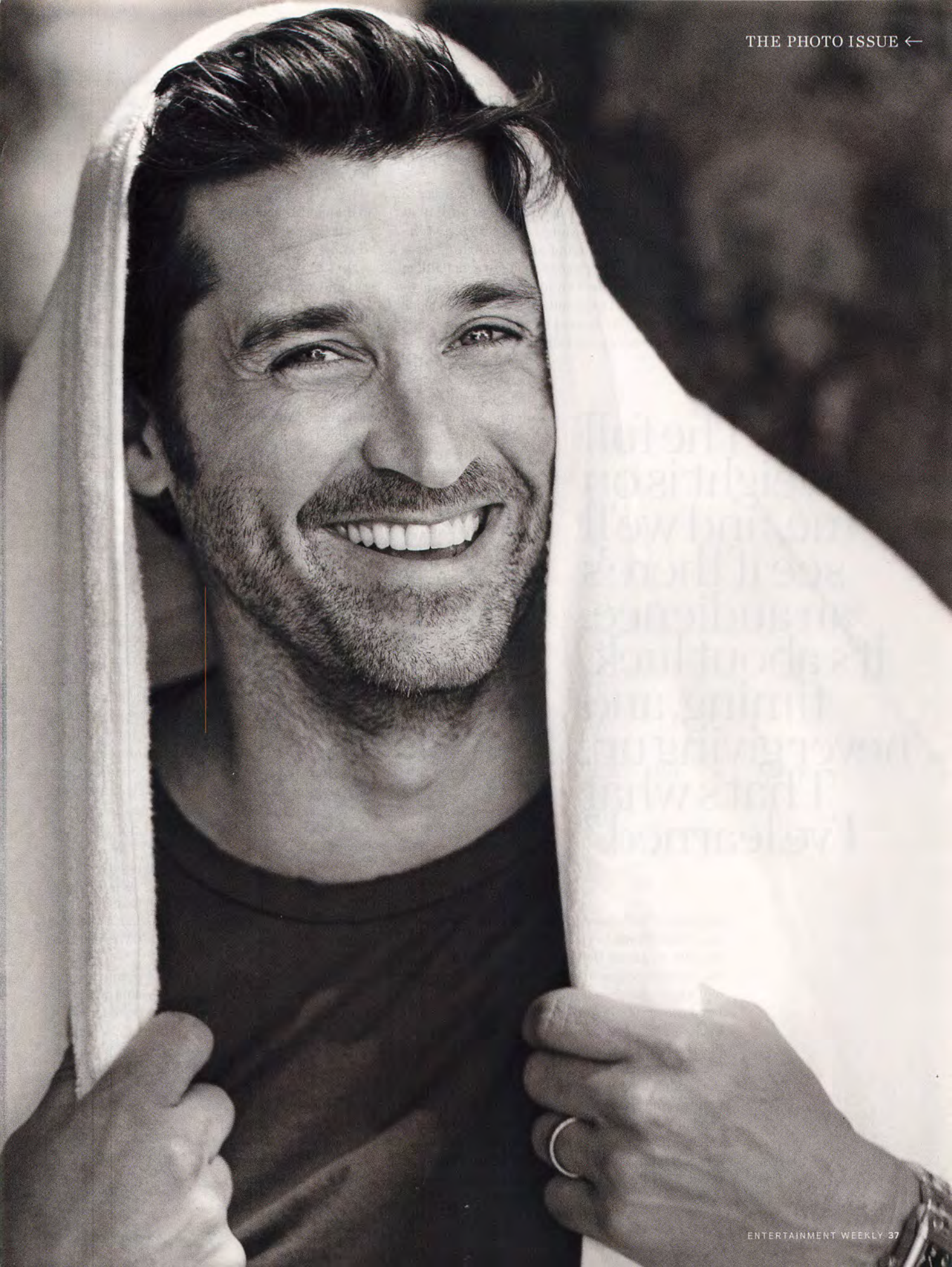
The main problem, he says, was that after being hailed as the hot new thing for five minutes, he became obsessed with reclaiming that level of attention. And in Hollywood, such desperation is deadly. "There were times when I was going, 'I need to get a role, or why am I here?'" recalls Dempsey.



"When the McDreamy catchphrase caught on, I was like, 'Wow, this is really quite something.'"




The hours on the 'Grey's Anatomy' set can be long and unpredictable, but "if you're a doctor, you're on call. That's how I like to look at it."



At his lowest point, his search for himself even landed him in the pages of a J. Crew catalog. "It was fun to fulfill that kind of [preppy] role," he explains, vaguely embarrassed when the topic of his modeling stint comes up. "It was just one of those things that was helping to change my image."

Dempsey's metamorphosis from McDorky to McDreamy didn't really get under way until 1999. "I went and did other things, like starting a relationship that was loving and nurturing," says Dempsey of his marriage to makeup artist Jillian Fink (they have three children: Talula, 5, and 8-month-old twins Darby and Sullivan). It wasn't long afterward that he started racing cars, and facing those dangerous curves in front of huge crowds had some unexpected benefits for his acting. "Bad things can happen in cars...so you have to block out everything around you and focus. It's the same thing when you're doing a close-up.... Now I don't worry about [acting] as much."

> "The full weight is on me, and we'll see if there's an audience. It's about luck, timing, and never giving up. That's what I've learned."

Sure enough, Dempsey's career picked up speed the moment he started venturing outside of his comfort zone. His recurring guest spot as the mentally unbalanced wayward brother on ABC's fractured family drama *Once and Again* earned him an Emmy nomination in 2001. He memorably played the dashing New York scion who *didn't* get the girl in 2002's *Sweet Home Alabama*. Then came an acclaimed stint as an accused wife killer on *The Practice*. Suddenly Dempsey had found his niche on the small screen, portraying romantically damaged alpha guys. So when it finally came time to try McDreamy's scrubs on for size, playing the wounded-buck role felt like second nature. "I wasn't going to play a cop, but a doctor was something that felt comfortable," says Dempsey, who knows he's at his best portraying the type of guy who can talk about his feelings and fix a leaky toilet. "*Grey's* was a really good fit at the right time.... And when the McDreamy catchphrase caught on, I was like, 'Wow, this is really quite something,'" admits the actor, who often feels as if he's personifying creator Shonda Rhimes' fantasy guy. "He's an archetype of what she'd like to see in a man, and I benefit from that." Says the show's executive producer Betsy Beers, "We immediately fell in love with him. Patrick has an intelligence and ease in his own skin that is irresistible."

In the middle of lunch, Dempsey's phone rings. "Oh, this is the set," he says with a slight roll of the eyes. "I know why you're calling: The time has changed, right?" he asks the voice on the other end, bypassing formalities. He's scheduled to work later today, and, apparently, it's not unusual for things to shift and his call time to get pushed into the night. "If you're a doctor, you're on call," he says with a shrug. "That's how I like to look at it."

It's hard to blame Dempsey for sounding a little weary of life at Seattle Grace Hospital. He spent last year in the thick of the offscreen dustup involving *Grey's* costars Isaiah Washington and T.R. Knight, while his onscreen duties have become a little repetitive. "I'd like to see him marry Meredith," Dempsey says of Dr. Shepherd's romance with the will-o'-the-wisp resident played by Ellen Pompeo. "All the relationships on the show are deeply flawed, but I think there should be a healthy one to be found somewhere." And while he says he's having fun now, he adds, "I'm frustrated in certain aspects creatively."

And that's where the movie thing comes in. This second time around, he's plotting a careful course marked by mainstream romantic comedies like *Enchanted* and next year's *Made of Honor*, another air-popped love story in which he makes a play for his engaged best friend (Michelle Monaghan) by taking a front-and-center role in her wedding. Dempsey is not one to work for peanuts on a gritty little indie to establish his actorly bona fides. His plan is simple: Make blockbusters. Reignite a movie career. Get the hell out of L.A. and back to rural New England. Race cars. It's not so different from the life his idol, Paul Newman, carved out for himself. "There's nothing wrong with making a commercial movie if you're telling a good story," says Dempsey. "*Enchanted* felt like the right move to make. With all the violence in the world, it provides a nice escape. I don't like pretentious movies. We're entertainers. We're not saving lives."

Perhaps not. But at least one of Dempsey's female fans is convinced that his charisma on the big screen is powerful enough to heal the deepest of wounds. In a recent test screening of *Enchanted*, during a climactic scene in which Amy Adams' princess has taken a bite of an apple that may or may not be poisonous, a prim, grandmotherly woman seated in the back of the theater gasped and then shouted into the darkness of the packed theater, "Kiss her, goddamn it! That man could bring anything back from the dead." Including, as it turns out, himself. ■

FOR MORE EXCLUSIVE IMAGES FROM THE PHOTO ISSUE, GO TO EW.COM/PHOTOS

The New York Times

...and all I got was this lousy T-Shirt

Sure, they clean up awfully well. But what do actors wear when they're just portraying...themselves? EW asked a few of today's most vibrant stars to pose in their favorite tees—and cotton to what makes the garments so great.

↓

REPORTING BY
WHITNEY PASTOREK

Rainn Wilson

He may be the *Office* know-it-all, but even Wilson needs help sometimes. That's why he loves this periodic table T-shirt. "Occasionally I forget the symbol for beryllium, and I just like to have that nearby, you know? I think this pretty much cements my place as king of all nerds."

PHOTOGRAPH BY ART STREIBER

Chloë Sevigny

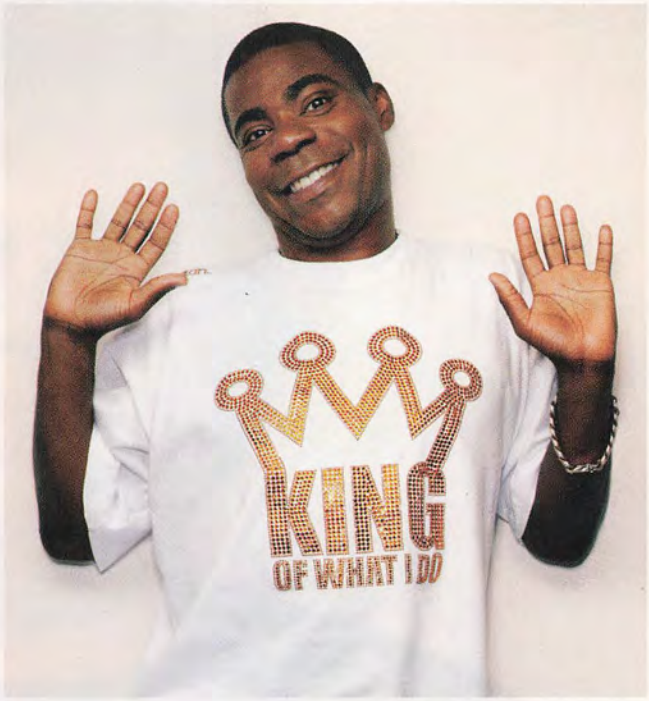
"I love the genius of the Marx Brothers," says the *Big Love* star. "I'm not really into slogan shirts, but something about this makes people smile." And as for the ex who gave it to her? He's long gone. "Good T-shirts are hard to find," Sevigny laughs. "Harder than boyfriends!"

TINA FEY

"The shirt was my brother's," she says. "We grew up right near the Tower Theater [outside Philadelphia] and saw a lot of great concerts there, and then we could walk home. I was never the most knowledgeable Who fan, but I'm a big fan of my brother."

TRACY MORGAN

You gotta love a T-shirt that knows its limitations. The '30 Rock' spaz-man is king? Sure! Of what? Well, of whatever he "do" in the moment. For the strange, surprising, but always hilarious Morgan, no personal slogan could be more appropriate.



JACK McBRAYER

"That is the actual gym shirt that I wore in middle school in Macon, Georgia," says the '30 Rock' page. "You can tell by its pristine condition that I wasn't real into PE. Lots of sittin' on the bench, helping the jocks with their math homework."

JANE KRAKOWSKI

Krakowski ripped this tee off EW photo editor Richard Maltz's back at our '30 Rock' shoot. We're still not sure why. "The reason I love this T-shirt is—oh wait, I just need to...wait, there's something... Okay, what was the question again?" she asks.

PHOTOGRAPHS BY JUSTIN STEPHENS FEY PHOTOGRAPH BY ERIN PATRICE O'BRIEN

Jonah Hill

The shirt's image comes from an Austin mural drawn by bipolar artist/singer Daniel Johnston, and bears the title of his debut album. "I got it in Austin, my favorite town in America," says the *Superbad* star. "It's just such a fun creature. I know Matt Groening was really influenced by him. You can see, if you look at those rabbits Groening drew, he thought Daniel Johnston was cool."

Michael Cera

So, what's the significance of Shirley? "It's not significant at all," Cera admits. "I think it has something to do with Land O Lakes butter. On the back it says 'Land O Lakes,' and there's a woman, I think. That might be Shirley. That's just a guess, though. I bought it at a second-hand store in Atlanta. It's the only shirt in there that fit me. It's in a pile of clothes right now."

PHOTOGRAPHS BY GAVIN BOND

ALYSON HANNIGAN

The late John Ritter gave this tee to Hannigan after his guest spot on 'Buffy' in 1997. "He was such an incredible guy anyway, even if he didn't give me a rubber ducky T-shirt," she says. "Every time I see it I have such love in my heart for John. And I miss him."

NEIL PATRICK HARRIS

The 'How I Met Your Mother' star stole this from a shoot years ago after noticing it said Clovis, New Mexico—the town where his mom was raised. He likes the ringer style, but "to be honest, my favorite is the cutoff, sleeveless tee. For breathing room."

TERRENCE HOWARD

Hey, Terrence Howard, star of the film 'Pride'! Why do you like this shirt? "It's Jimi." What does he mean to you? "It's Jimi." What lifts this shirt above all others? "It's Jimi." Are you generally a big T-shirt wearer? "No. I just like Jimi." Okay then! Thanks so much!

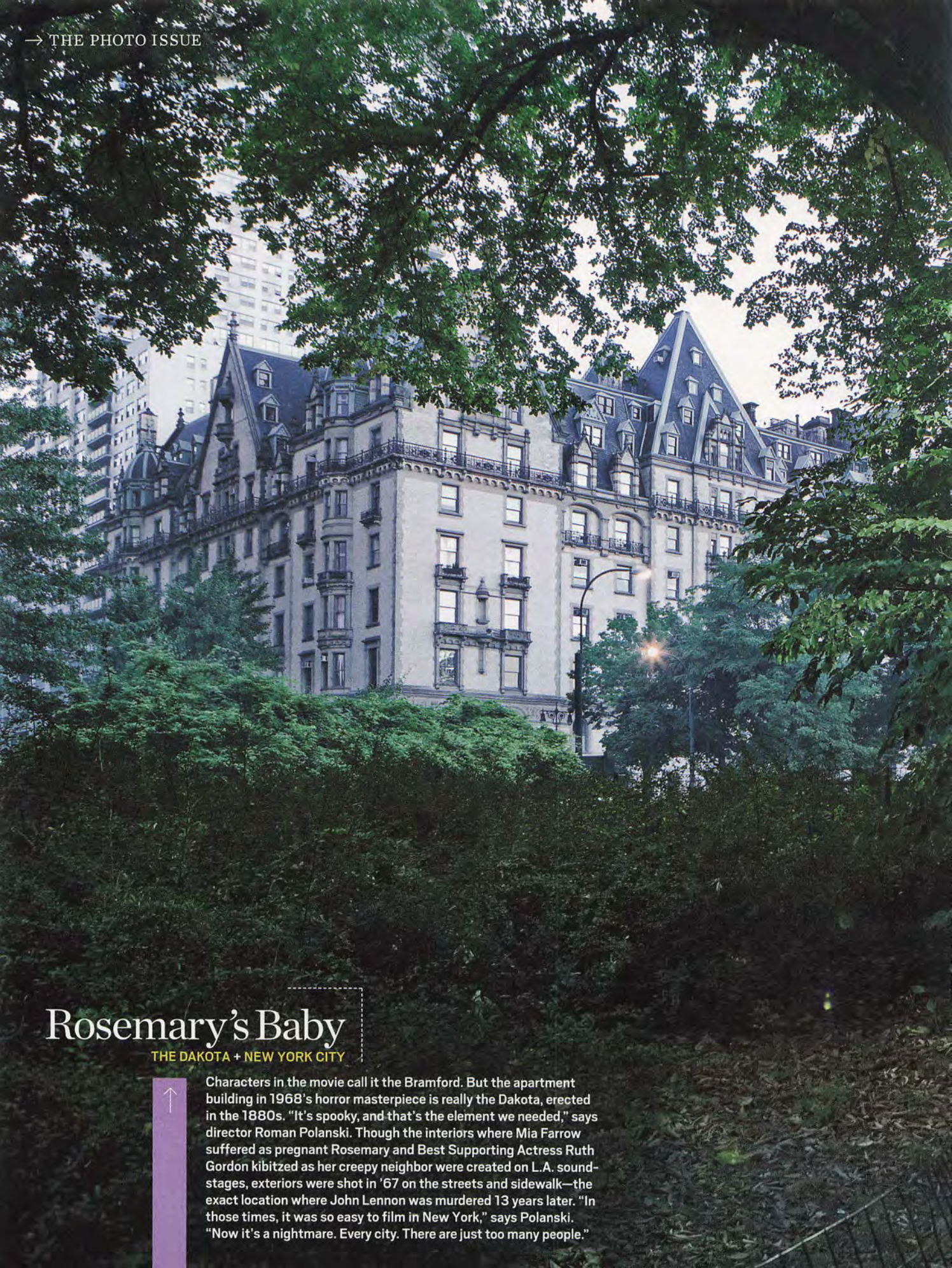
ANDY RICHTER

The self-described "design snob," shot just before his short-lived NBC sitcom hit the air, insists that he didn't buy this tee ironically. "It's basically just a way to get chicks," says (the very married) Richter. "They can't resist. And everybody looks good in pink."

PHOTOGRAPHS BY JUSTIN STEPHENS RICHTER PHOTOGRAPH BY JEFF MINTON

Matt Damon

Damon got off a plane and headed straight to our shoot...but the *Bourne* star wasn't fully able to complete the assignment. This navy tee is just a comfortable shirt he likes to wear. Had he not been away from home for the previous six months, the jet-set Boston native says, "I would have brought my 'Jesus Hates the Yankees' T-shirt."



Rosemary's Baby

THE DAKOTA + NEW YORK CITY

Characters in the movie call it the Bramford. But the apartment building in 1968's horror masterpiece is really the Dakota, erected in the 1880s. "It's spooky, and that's the element we needed," says director Roman Polanski. Though the interiors where Mia Farrow suffered as pregnant Rosemary and Best Supporting Actress Ruth Gordon kibitzed as her creepy neighbor were created on L.A. soundstages, exteriors were shot in '67 on the streets and sidewalk—the exact location where John Lennon was murdered 13 years later. "In those times, it was so easy to film in New York," says Polanski. "Now it's a nightmare. Every city. There are just too many people."

A PORTFOLIO BY
HENRIK KNUDSEN
REPORTING BY
MISSY SCHWARTZ

A Sense of Place

Here's where the race was run, the tears were shed, and a child was left behind. We take a fresh look at five unforgettable locations from Oscar-winning films.

Million Dollar Baby

THE QUALITY CAFE + LOS ANGELES

"We shot a lot on location in downtown Los Angeles. And I remember this one like it was yesterday," says the Best Picture winner's Oscar-winning star Hilary Swank. "I remember going into the diner, sitting there with Morgan Freeman, and watching him. With such ease and grace, he'd flow from speaking to me, just Morgan to Hilary, to...all of a sudden, the cameras were rolling and he was doing the scene. I just listened to him. I wanted to mop it all up. I was like a sponge." The cast and crew spent only one evening shooting in the retro eatery, but to this day, says Swank, "the smell of red vinyl takes me back to that space, that moment in time. Thinking about that space now is fun. You know, life is quick. It goes by in pictures like that. Little snippets."

Chariots of Fire

ETON COLLEGE + WINDSOR, ENGLAND

Though much of *Chariots* takes place at Cambridge University, none of it was filmed there. "They wouldn't allow us," says Hugh Hudson, director of the 1981 Best Picture winner. "Cambridge is very elitist. They like choirs, theater, and literature, but movies are a bit beneath them." (The university may have bristled at the film's suggestion that anti-Semitism was common there in the 1920s.) Hudson's alma mater Eton College, however, welcomed the production. And one beautiful morning in the School Yard, they shot the scene where Nigel Havers and Ben Cross race around the periphery. Kenneth Branagh, Stephen Fry, and Hugh Laurie were among the hundreds of extras. "They were all students who were interested in the arts," says Hudson. "So they came along. It was their first Oscar-winning-movie appearance."

Prizzi's Honor

THE GRAND PROSPECT HALL + BROOKLYN, N.Y.

"My dad wasn't young at the time, and he wasn't well, but he was in great form," says Best Supporting Actress winner Anjelica Huston of the late John Huston, who directed her in *Prizzi's Honor*. "We got along famously." It was a different story for her character Maerose. She enjoyed no such bond with her gangster dad, who humiliated her at her sister's wedding. To shoot that scene, Huston had to remain in tears for most of the day. A quick glance across the set gave her all the weepy inspiration she needed. "There was latticework between two areas in the ballroom. I remember seeing my then boyfriend Jack Nicholson perfectly framed in one oval and my father in another," she laughs. "The oddness of the coupling, and the fact that [such awkwardness] was my fate at the time—I had a good cry about that!"

Little Miss Sunshine

THE FREEWAY CHEVRON + NEWHALL, CALIF.

"We needed a gas station with an incline because at the end of the scene, the family releases the parking brake and the broken-down van rolls forward," recalls codirector Jonathan Dayton of the Best Original Screenplay winner. "We looked all over. Finally we found one that was perfect, but they turned us down because we show the station selling porn mags. The corporate offices didn't want to suggest that." Then, adds cohelmer Valerie Faris, "we found this place, which had just the slightest incline. We tried to emphasize it by tilting the camera a little bit." Their trick worked. And it worked again for the punchline moment, in which the VW speeds back into the station, barely slowing down to pick up a left-behind Abigail Breslin. "She had to run and jump in the car," laughs Dayton. "That was no small feat."

AQUAFINA
Pure Water · Perfect

Back on the Scene

Sure, the stars are important, but they'd be nothing without a cool place to stand. Here's a look back at how key locations helped turn great moments into iconic ones.

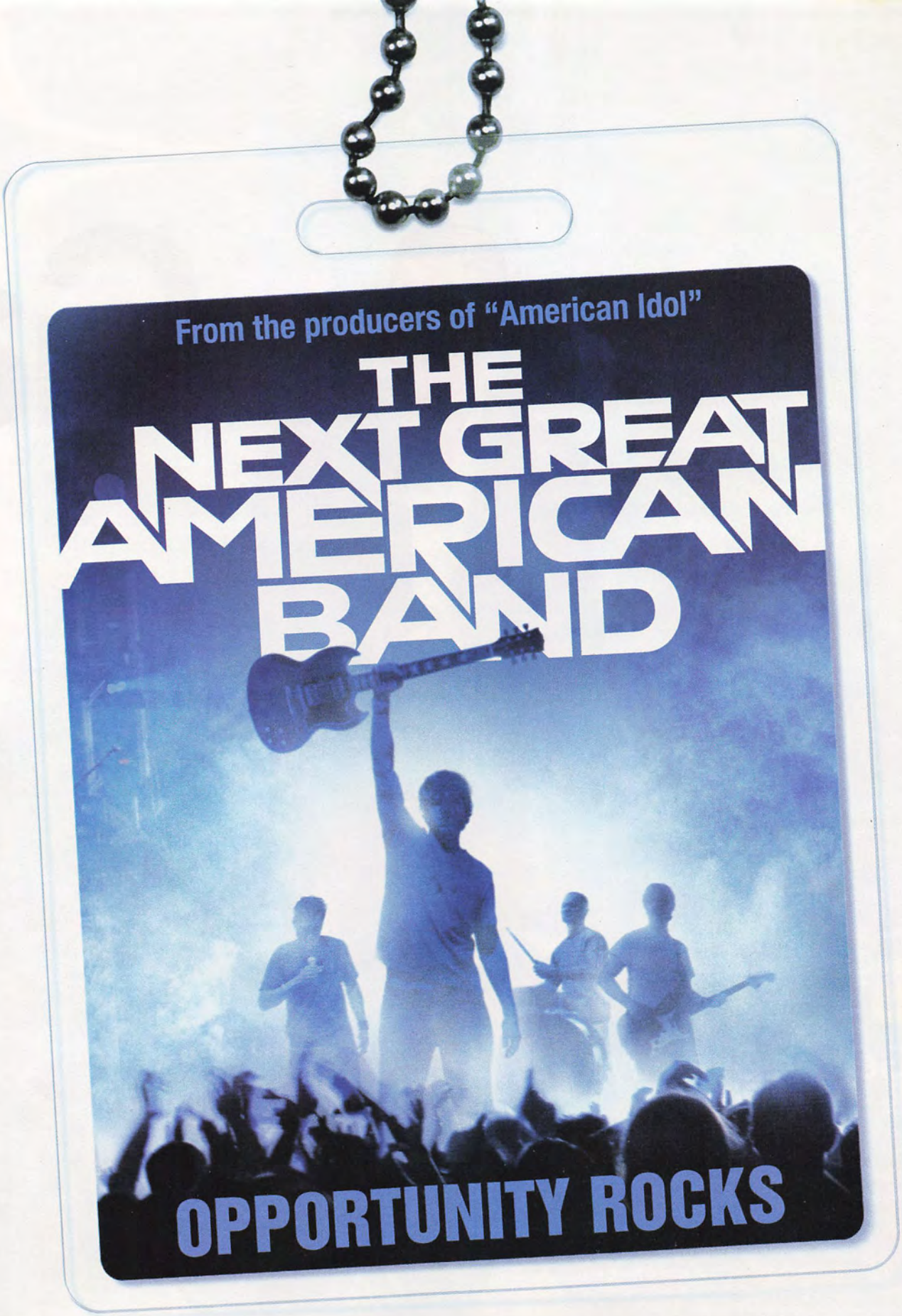
ROSEMARY'S BABY, 1968
A young mother-to-be (Mia Farrow), unaware that she is carrying the devil's spawn, listens to her Satan-loving neighbor (Sidney Blackmer) assure her that she's "going to have a happy, happy life." Her devious hubby (John Cassavetes) just hovers innocently.

MILLION DOLLAR BABY, 2004
Softhearted janitor Eddie "Scrap Iron" Dupris (Morgan Freeman) buys boxer Maggie Fitzgerald (Hilary Swank) a cupcake for her 33rd birthday, and shares memories of his own final bout as a prizefighter, when his opponent left him half blind.

PRIZZI'S HONOR, 1985
Mafia princess Maerose Prizzi (Anjelica Huston) arrives at her sister's wedding, where her father (Lee Richardson) calls her a "whore." Her ex-beau Charlie Partanna (Jack Nicholson) is too distracted by a sexy stranger (Kathleen Turner) to comfort her.

CHARIOTS OF FIRE, 1981
Harold Abrahams (Ben Cross), a Jewish student with Olympic dreams, beats Lord Lindsay (Nigel Havers) in a sprint around a Cambridge courtyard. Of the anti-Semitic establishment, he vows: "I'm going to take them on...one by one and run them off their feet."

LITTLE MISS SUNSHINE, 2006
En route to a beauty pageant, the dysfunctional Hoover family stops at a gas station, where Sheryl (Toni Collette) and Richard (Greg Kinnear) get so caught up in their bickering that they soon drive away without little Olive (Abigail Breslin).



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Ga

George Clooney & Brad Pitt

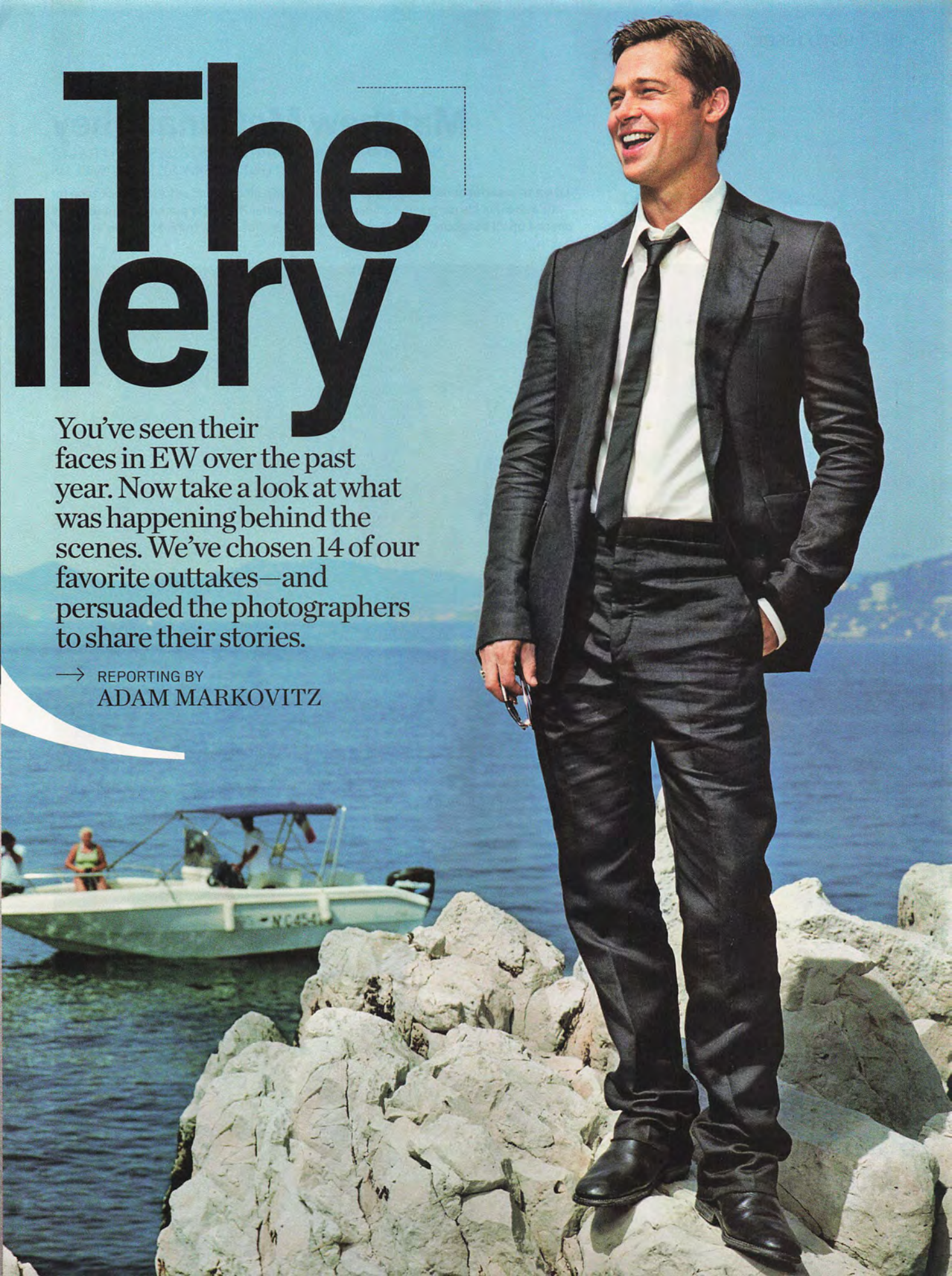
MAY 24, 2007 + CANNES, FRANCE
PHOTOGRAPH BY MARTIN SCHOELLER

"Considering they're so superfamous, they're both very easygoing," says Schoeller of the *Ocean's Thirteen* duo, who hit the Riviera rocks for a cover shoot while in town for the Cannes Film Festival. But even low-key stars have limits. "My initial idea was that they would both pretend to be peeing in the water toward the paparazzi," recalls the photographer. "Unfortunately, they didn't want to do it."

The llery

You've seen their faces in EW over the past year. Now take a look at what was happening behind the scenes. We've chosen 14 of our favorite outtakes—and persuaded the photographers to share their stories.

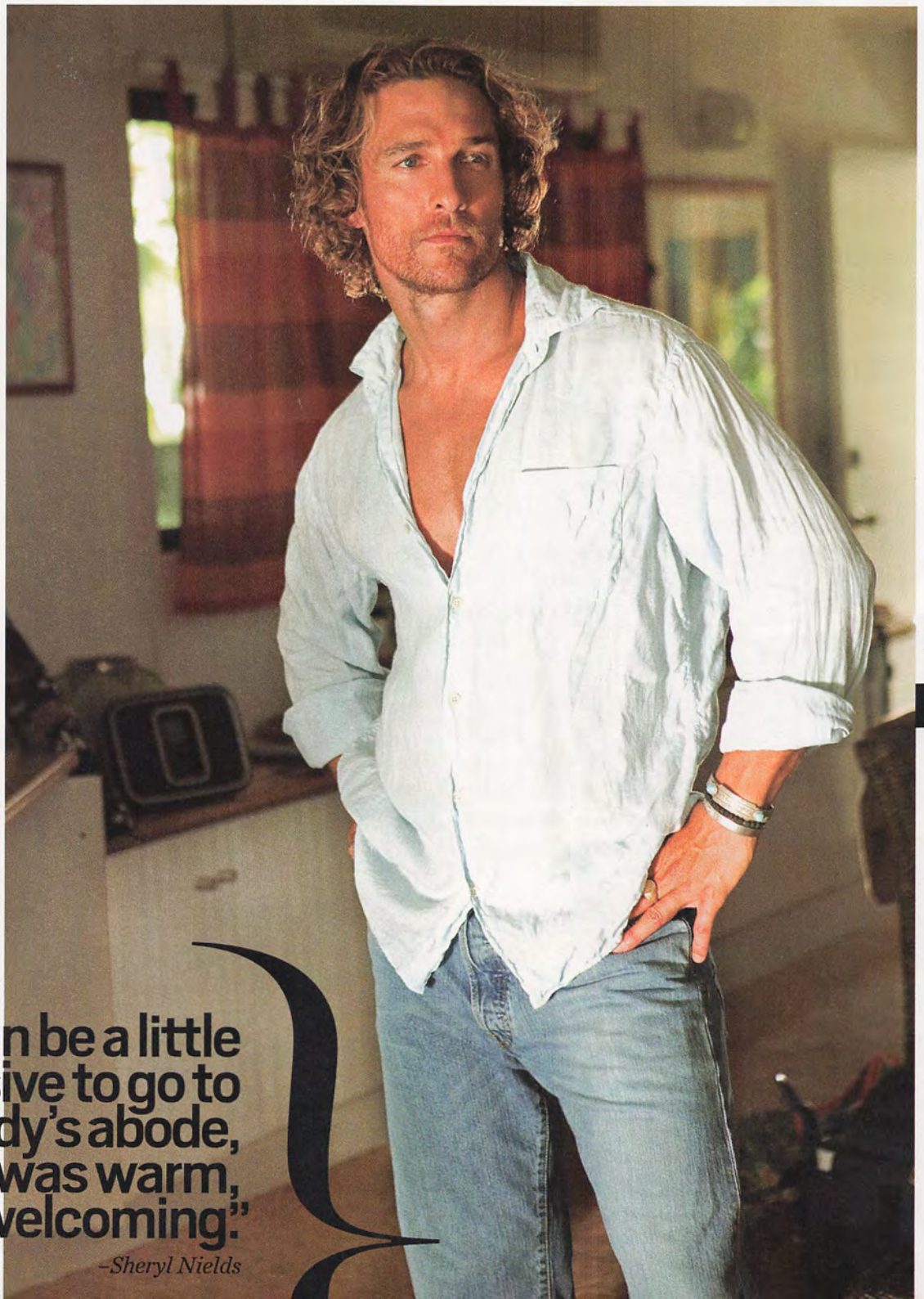
→ REPORTING BY
ADAM MARKOVITZ



Matthew McConaughey

NOVEMBER 19, 2006 + PORT DOUGLAS, AUSTRALIA
PHOTOGRAPH BY SHERYL NIELDS

Like a true surfer dude, McConaughey wore his own clothes and set a laid-back tone for this shoot in his rented home near the Great Barrier Reef. "He put on great music and opened up all the doors," says Nields. "We just had this great, tropical, 'kickin' it' vibe."



"It can be a little invasive to go to somebody's abode, but he was warm, welcoming."

–Sheryl Nields

Reese Witherspoon

AUGUST 6, 2007 + LOS ANGELES
PHOTOGRAPH BY JAMES WHITE

"It was one of those magical days where everyone's relaxed and chill, everyone's happy to be there," says White of his experience with Witherspoon, who arrived at the studio with a single assistant in lieu of the usual A-lister posse. The photographer decided against using props and stagey setups for this portrait, relying instead on minimal lighting and natural poses to capture the actress' personality. "She has courage, takes risks, and is also very talented," he says. "And I think, in a way, she conveys that through the photographs she takes."

Rihanna

MAY 10, 2007 + NEW YORK CITY + PHOTOGRAPH BY MARTIN SCHOELLER

Only one month before her hit single "Umbrella" climbed to the top of the pop charts, the Bajan singer scaled a ladder outside a midtown Manhattan loft for this leggy portrait. "She was very playful, very youthful, up for whatever," says Schoeller, who decided to bring the 19-year-old star outside after an indoor session. Although Rihanna sported a number of different looks, the photographer was most impressed by how comfortable the songstress seemed in her own skin.

→

Anne Hathaway

APRIL 4, 2007 + LOS ANGELES + PHOTOGRAPH BY DON FLOOD

Running late after an earlier photo session, Hathaway arrived at an outdoor location in the Hollywood Hills when the sun was already setting. "We wanted to shoot outside with daylight, but by the time she got there, it was gone," says Flood, who quickly adapted to make the best of the situation. "We ended up in a corner of a patio against a brightly colored wall." But even a hectic schedule couldn't dampen the *Becoming Jane* star's natural geniality. "She had been shooting all day and was obviously a little bit tired," recalls the photographer. "I remember I said something, and she just started laughing. And this was the last frame. It actually was my favorite of the whole day."

Penélope Cruz

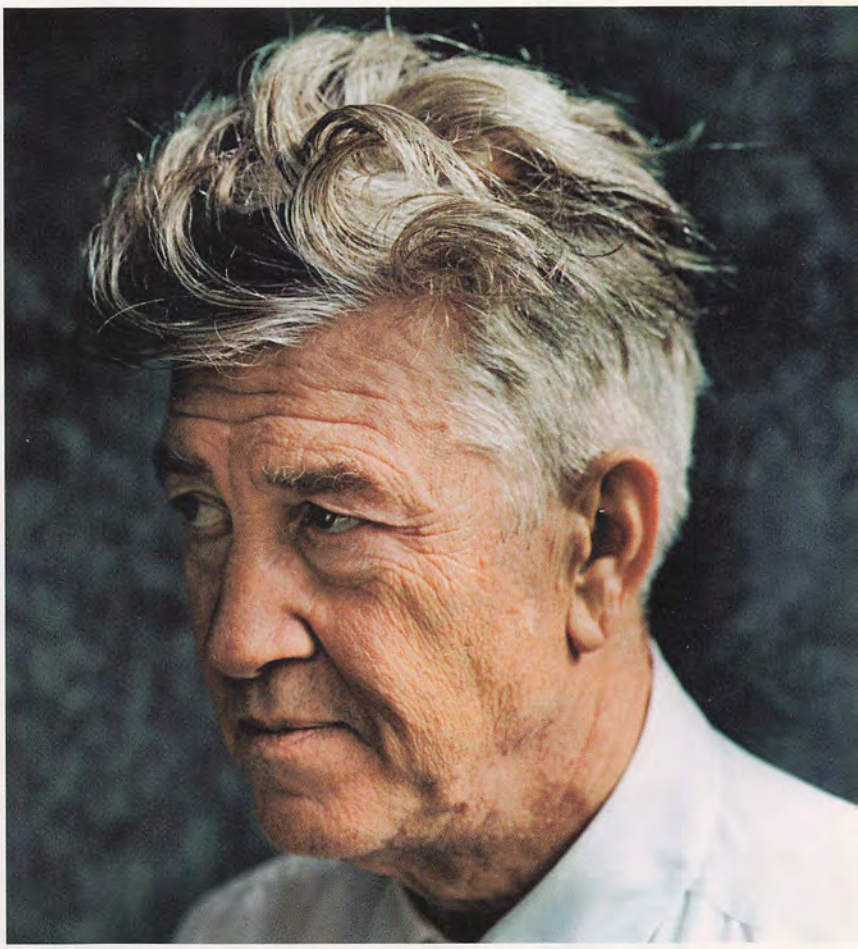
OCTOBER 10, 2006 + NEW YORK CITY
PHOTOGRAPH BY ERIC OGDEN

An East Village artist's studio proved to be a surprisingly apt location for this shoot with Cruz, whose latest collaboration with Pedro Almodóvar, *Volver*, was about to hit theaters. "It turns out the guy who owns the place is friends with the director," says Ogden. Evoking the movie's haunting tone, he posed Cruz in an unfinished room, where a plate-glass window created a ghostly reflection. "I like to try to find vulnerability," says the photographer. "But on a superficial level, I also just wanted to make her look great. Which isn't difficult."

David Lynch

NOVEMBER 14, 2006 + LOS ANGELES
PHOTOGRAPH BY CHRIS BUCK

Less proved to be more during Buck's time with the legendary director. "So much is implied by his name and his face," says the photographer. "Adding other elements almost seems to take away from the power of it." But he had no problem with Lynch's flamboyant coif: "His hair is incredible. It's funny—he seems to age, but his hair doesn't."



"Originally, I had actually placed her outside the glass, almost like she was in a terrarium."

–Eric Ogden

Timbaland

MARCH 12, 2007 + CHICAGO
PHOTOGRAPH BY ERIN PATRICE O'BRIEN

The music producer's pimped-out tour bus (complete with onboard recording studio) was a tight squeeze, so O'Brien suggested setting up on one of the built-in beds, for a relaxed feel. Unfortunately, her plan worked a little too well. "I set the lights up, and he lay down. And then he just fell asleep," she recalls. "He was snoring." But there were no hard feelings, according to the photographer: "He wasn't rude. He was just tired."

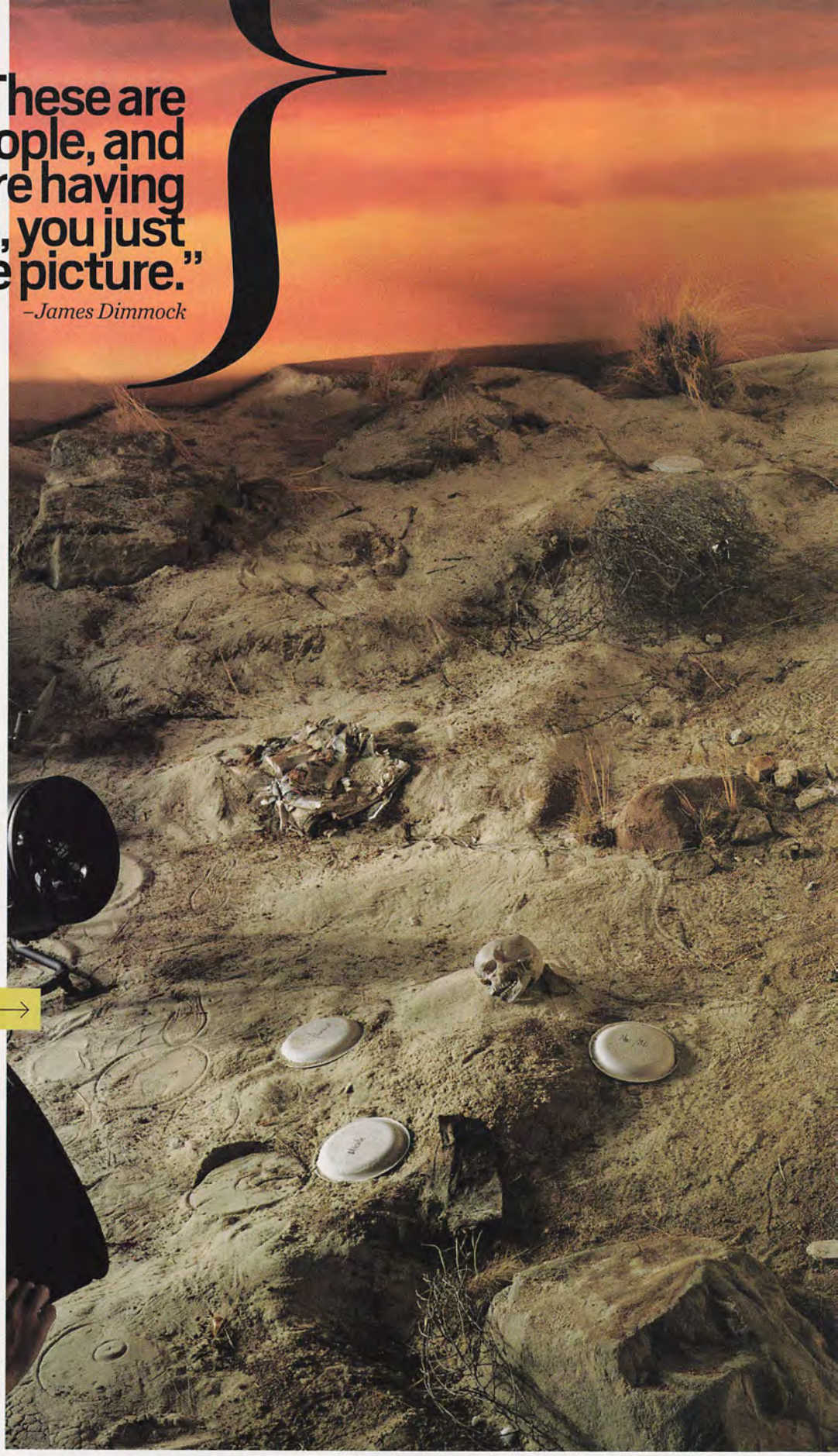
Zoe Kravitz

MAY 25, 2007 + NEW YORK CITY
PHOTOGRAPH BY GUY AROCH

For Kravitz's first EW shoot, Aroch stuck to the basics—plain walls, no props, a white dress—to leave room for improvisation. "There wasn't any preconceived concept," he says. "She had such a great energy that we just ended up riffing off each other." Halfway through the session, the photographer brought *The Brave One*'s Kravitz (daughter of Lenny Kravitz and actress Lisa Bonet) to this vacant studio flooded with evening light—a perfect fit for her sparkling personality. "She just seemed like she was having fun," he recalls. "Not just on the shoot, but in life at that moment."

"These are fun people, and if they're having fun, you just take the picture."

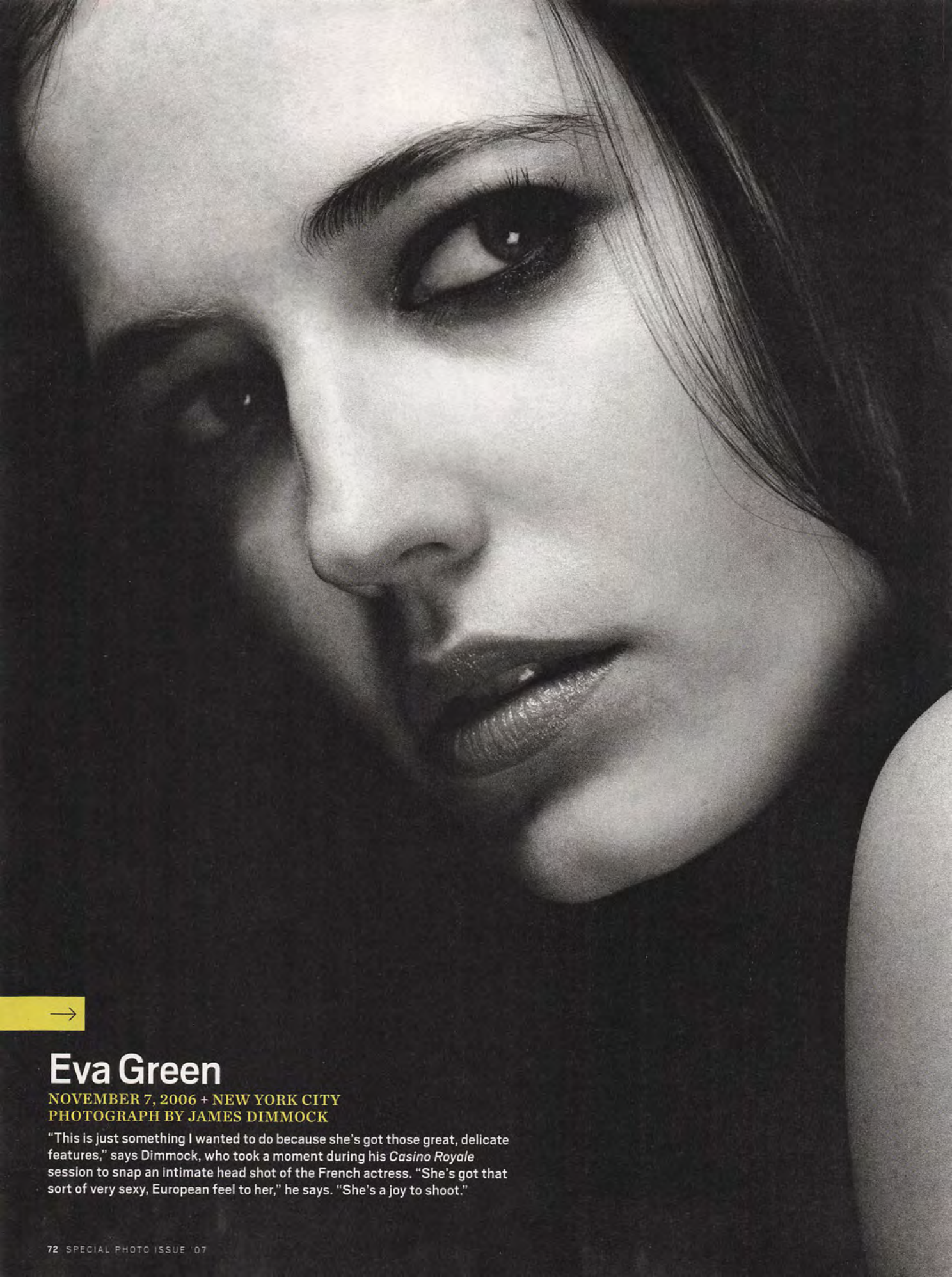
–James Dimmock



Hayden Panettiere

APRIL 15, 2007 + LOS ANGELES + PHOTOGRAPH BY JAMES DIMMOCK

The stage was set for a postapocalyptic-themed *Heroes* shoot, but Panettiere let the wind (courtesy of an industrial fan) carry her imagination straight to the decks of the *Titanic*. "She was singing Celine Dion and doing that scene from the movie," recalls Dimmock, who caught the moment from his perch on an elevated platform. "It's literally an outtake from between shots."



Eva Green

NOVEMBER 7, 2006 + NEW YORK CITY
PHOTOGRAPH BY JAMES DIMMOCK

"This is just something I wanted to do because she's got those great, delicate features," says Dimmock, who took a moment during his *Casino Royale* session to snap an intimate head shot of the French actress. "She's got that sort of very sexy, European feel to her," he says. "She's a joy to shoot."

Daniel Craig

NOVEMBER 7, 2006 + NEW YORK CITY
PHOTOGRAPH BY JAMES DIMMOCK

"He's the new, cool, nasty Bond," says Dimmock, who shot Craig near the end of the actor's whirlwind publicity tour for *Casino Royale*. "You don't have the Roger Moore cheesy eyebrow going on." The photographer was happy to steer clear of hoary 007 clichés like cars and martinis, but his original concept was scrapped when the star arrived wearing a classically Bondian three-piece suit from his own closet. "We had a 20-square-foot rain machine set to pour water down and loads of film light to shoot through the water," says the photographer. "And he was like, 'I'm not getting this suit wet.'" It seems that Bond, like a well-shaken martini, is happiest dry.

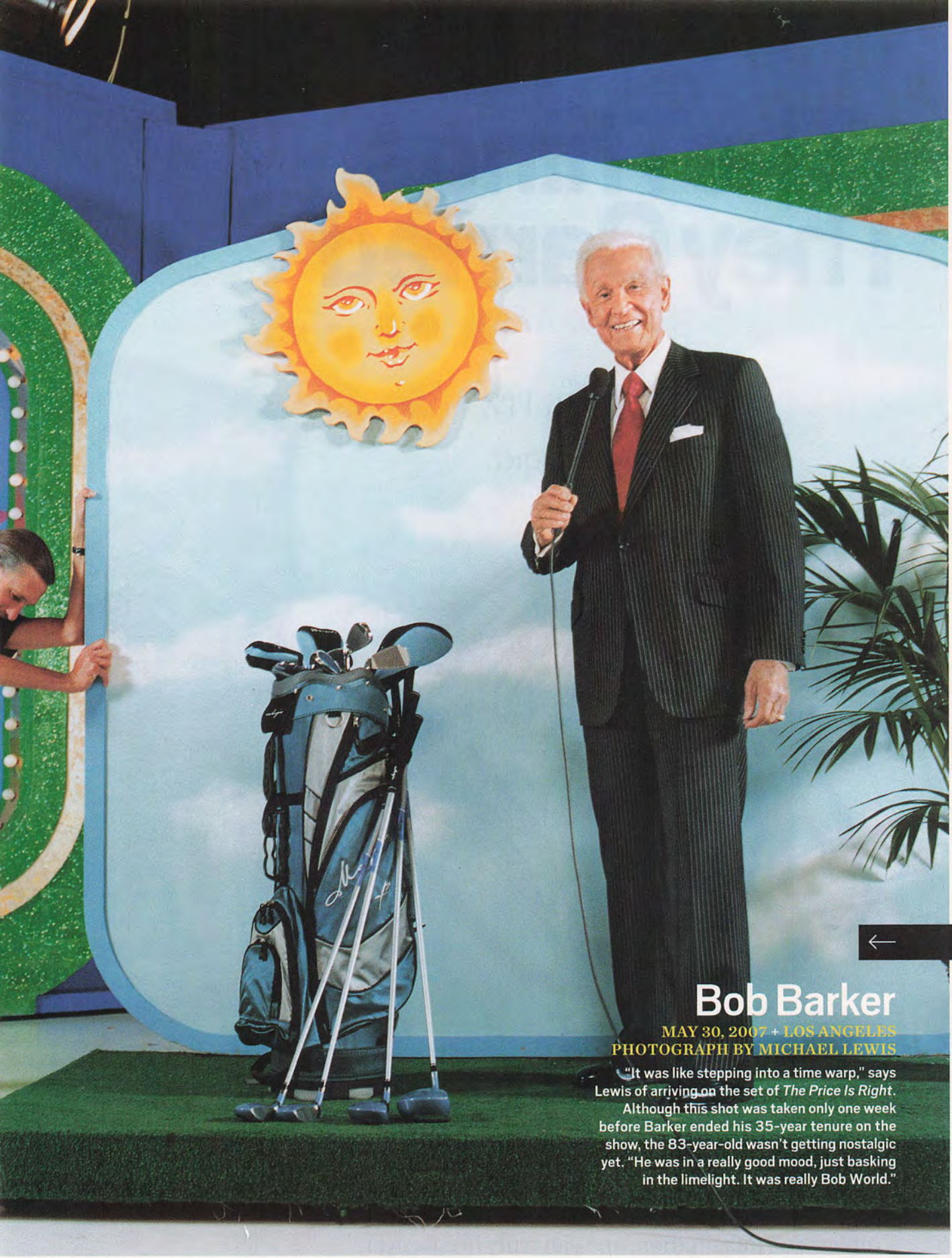
Masi Oka & George Takei

MAY 30, 2007 + LOS ANGELES
PHOTOGRAPH BY JUSTIN STEPHENS

"George was joking the whole time about how in a traditional Japanese family portrait, the mom would always be in the photo," recalls Stephens, who created a tongue-in-cheek "Sears portrait" for the *Heroes* stars. "They made the picture work," he says. "If they hadn't given me great, over-the-top expressions, the whole thing would have been dead."

"It's striking how small that stage is. They're very good at whipping the camera around to suddenly look like Bob walked 20 feet."

–Michael Lewis



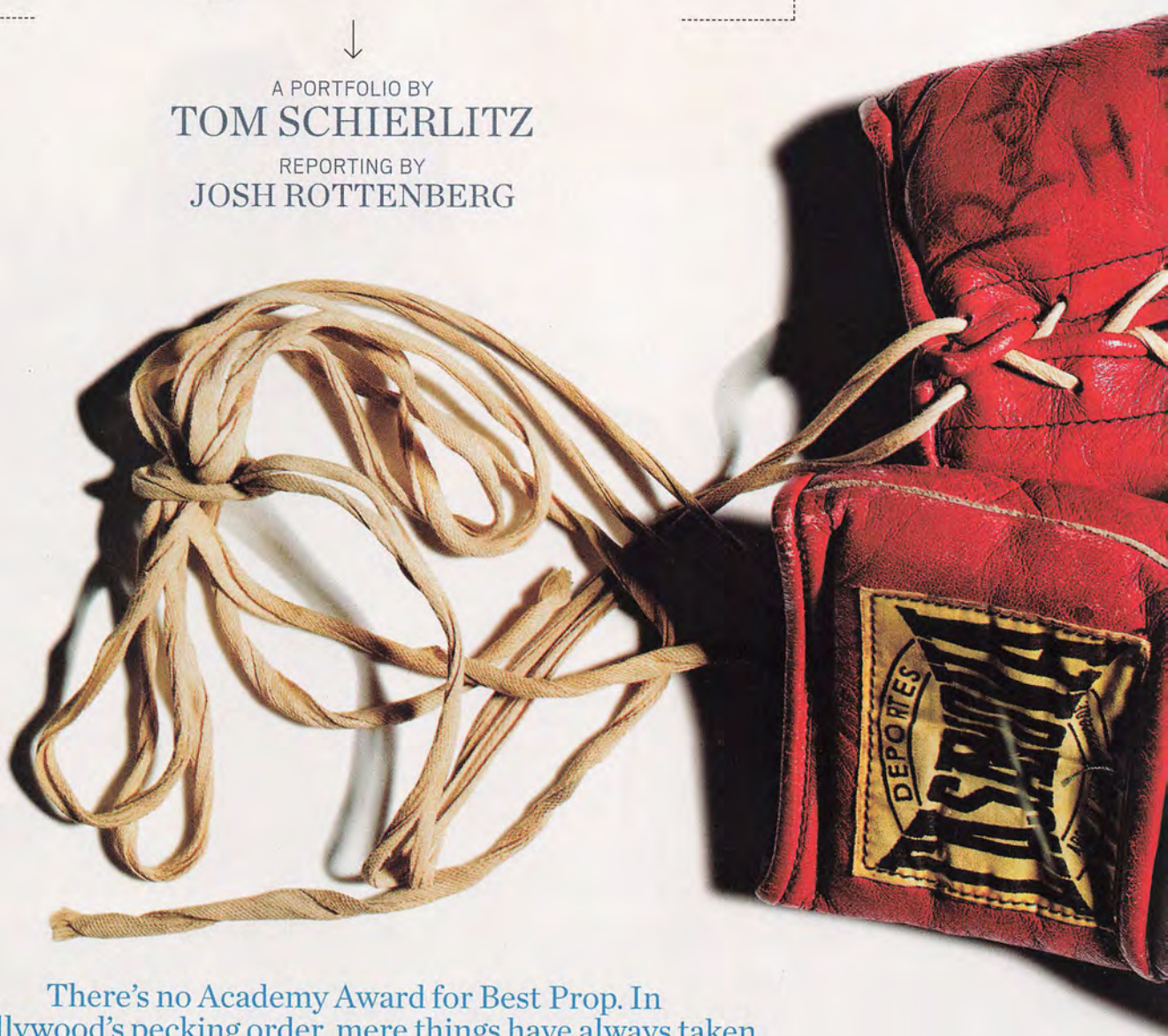
Bob Barker

MAY 30, 2007 + LOS ANGELES
PHOTOGRAPH BY MICHAEL LEWIS

"It was like stepping into a time warp," says Lewis of arriving on the set of *The Price Is Right*. Although this shot was taken only one week before Barker ended his 35-year tenure on the show, the 83-year-old wasn't getting nostalgic yet. "He was in a really good mood, just basking in the limelight. It was really Bob World."

The Things They Carried

A PORTFOLIO BY
TOM SCHIERLITZ
REPORTING BY
JOSH ROTTENBERG



There's no Academy Award for Best Prop. In Hollywood's pecking order, mere things have always taken a backseat to the beautiful people, and countless treasures and costumes from classic films have been tossed out over the years or been left moldering in boxes. Yet, as the following pages show, the perfect prop—a child's sled, a golden statue, a lead bird—can capture an audience's imagination, and can truly live forever.

Rocky

BOXING GLOVES

The sleeper hit of 1976 and a surprise Best Picture winner, the underdog-palooka fable kick-started the career of writer-director-star Sylvester Stallone, launched a six-film franchise, and roused untold millions of couch potatoes with dreams of "Eye of the Tiger" glory. Stallone donated the gloves from *Rocky II* to the Smithsonian, but he wore these gloves in the first *Rocky*, where he duked it out for 15 rounds with Apollo Creed. This pair clearly has a strong sentimental appeal for him—it has remained in his private collection for more than 30 years.

Citizen Kane

ROSEBUD

It's the cinematic equivalent of Proust's madeleine, a rich man's dying word, a symbol of innocence lost—and hands-down one of the most iconic props in film history. A few sleds were used in the making of Orson Welles' 1941 masterpiece, and in the film's famous final scene, one ends up being burned in Charles Foster Kane's furnace. In 1982, Steven Spielberg bought this one at an auction for $60,500. He keeps it safe in a Lucite box in his office.

Cast Away

WILSON

In the 2000 film *Cast Away*, this humble volleyball was the only friend of Tom Hanks' character, who was stranded on a deserted South Pacific island. Man and anthropomorphized spheroid developed an intense and conversational (albeit one-sided) relationship. Today, Wilson resides comfortably in the office of Fox Filmed Entertainment chairman Tom Rothman. Does anyone ever try to chat with it these days? "Only Wilson would know," says Fox spokesman Gregg Brilliant, "and he's not talking."

Casablanca

SAM'S PIANO

You must remember this: actor Dooley Wilson, seated at this piano in the beloved 1942 romance, crooning "As Time Goes By" to Ingrid Bergman. After *Casablanca*, the piano was played again (but not by Sam) in other films, and by the time Dr. Gary Milan, a retired dentist from Beverly Hills, purchased it from a props house years ago, it was unrecognizable. "It was covered in many layers of paint," says Milan. Restored to its original condition, the piano is now valued at over $2 million and loaned out for occasional exhibits and performances.

Borat

BORAT'S SUIT

It's hard to think of a less impressive ensemble. It's shapeless. It's bland. It looks cheap because it is. And yet this suit played a vital role in actor Sacha Baron Cohen's 2006 stealth-comedy performance as Kazakh TV reporter Borat Sagdiyev. The secret to its effectiveness? Its odor. "Nothing is ever washed," says *Borat* costume designer Jason Alper, who purchased the duds in London for about $40. "When Borat kisses people and goes in close, the smell of the suit authenticates the fact that he's been traveling. It's amazing what people buy into."

STAR WARS HAN SOLO'S BLASTER

Note to 'Star Wars' geeks: This is not the blaster Han Solo used to blow away Greedo; like many of the props from the 1977 film, that one's been lost to history. This one probably dates from 1980's 'The Empire Strikes Back,' says Lucasfilm archivist Dinah Houghtaling. "It was based on a German World War II pistol and modified with a scope and different buttons," she says.

STAR WARS LIGHTSABERS

Inspiration for countless imaginary duels in backyards across America, the lightsaber is the Jedi's weapon in the 'Star Wars' universe. Used by Luke Skywalker in 'Star Wars' and 'Return of the Jedi,' these sabers were crafted from aluminum, plastic, copper—and movie magic. "They don't actually work," says Lucasfilm's Houghtaling. "Everyone asks that."

APOCALYPSE NOW MACHETE

Francis Ford Coppola kept much from his 1979 Vietnam War epic (a Navy patrol boat, the surfboard Robert Duvall's character mentions). But when EW asked if he still had the machete used by Martin Sheen's Captain Willard to kill Marlon Brando's mad Colonel Kurtz, he didn't know. After a search, it turned up in a cardboard box. Funny what gets lost in the fog of war—and moviemaking.

THE EXORCIST CROSS

After shooting wrapped on 1973's devil-child smash, one relic, a silver and black onyx crucifix, wound up in the possession (so to speak) of special-effects supervisor Marcel Vercoutere. It was used by the priest, Vercoutere says, and spared from Linda Blair's demonic desecrations: "Linda waved that thing around fiercely, so I made several others out of rubber so no one would get hurt."

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Psycho

STUFFED OWL

As if the Bates Motel weren't creepy enough, director Alfred Hitchcock posed this stuffed owl among other mounted animals in Norman Bates' parlor to amplify the sense of menace. Universal Studios archivist Jeff Pirtle, who now tends to the creature along with a stuffed seagull from *The Birds*, says it's in surprisingly good condition, given that the film debuted in 1960. "It was preserved using arsenic," Pirtle explains. Somehow, when you're talking about a Hitchcock prop, a dose of arsenic seems fitting.

MINORITY REPORT EYEBALLS

The fake eyeballs used by Tom Cruise's Chief Anderton in the 2002 sci-fi thriller wound up in a climate-controlled vault in Fox's archives after the film wrapped. Made from glass and a soft prosthetic material, they may seem like odd keepsakes. But as Fox spokesman Brilliant notes, "We also have severed tongues, alien entrails, and disembodied limbs in the archives."

TO KILL A MOCKINGBIRD ATTICUS FINCH'S GLASSES

In 1963, Gregory Peck won the Best Actor Oscar for his performance as a crusading Southern lawyer in the film adaptation of Harper Lee's novel. In 2003, the American Film Institute named Finch the No. 1 hero in film history. Somehow, a bit of his wisdom and morality seems embedded in these glasses, which reside, along with his leather briefcase, in the Universal archives.

RAIDERS OF THE LOST ARK GOLDEN IDOL

Inspired by Aztec and Incan relics, the cursed golden fertility idol featured in the 1981 smash has become one of the Indiana Jones' series' most familiar icons. According to Houghtaling (yes, this one's from Lucasfilm too), there's actually another version of the idol that has its eyes wide open: "If you pause your DVD at the exact right moment, you'll see it for a split second."

THE MALTESE FALCON THE MALTESE FALCON

The treasured bird at the heart of John Huston's 1941 hard-boiled film noir is made of pure lead, but, as in the film, the object holds tremendous value. Estimated to be worth $2 million, the 50-pound figure has one feature setting it apart from counterfeits: a bent tail feather. "Supposedly someone dropped it and it almost landed on one of the actors' toes," says owner Dr. Gary Milan.

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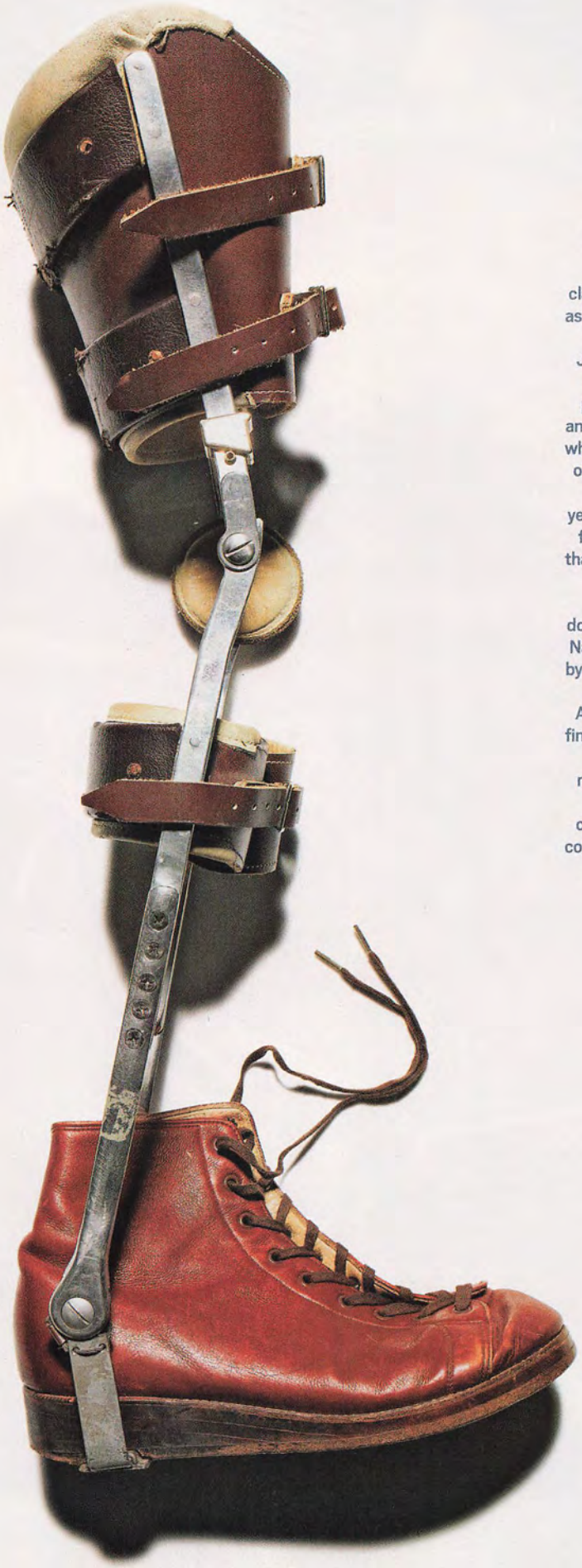

King Kong

KONG'S HAND

Props from Merian C. Cooper and Ernest B. Schoedsack's 1933 classic are nearly as rare as albino gorillas. Director and *Kong*-phile Peter Jackson owns a few—a stop-motion dinosaur puppet, various spears and shields—but much of what had been kept in the old RKO Pictures storeroom was thrown out years ago. This decaying five-inch-long hand, all that's left of a model that climbed the Empire State Building, was donated to Los Angeles' Natural History Museum by *Kong*'s special-effects whiz Willis O'Brien. And as for that missing finger? "It's not missing," says collections manager Beth Werling. "O'Brien removed the covering so that people could see the articulated skeleton underneath."

Forrest Gump

FORREST'S LEG BRACE

Tom Hanks' lovable titular hero may have made an epic journey across America, but these polio leg braces from the 1994 Best Picture have been sitting for years in a box in Paramount Pictures' archives, along with just a tad more *Gump*-abilia. "All we have are the braces, Lieutenant Dan's titanium legs, and some other costume pieces," says studio archivist Randall Thropp. "We're lucky to have what we have." To paraphrase Gump's mama, "Life is like a box of old props: You never know what you're gonna get."

REMOVE BEFORE FLIGHT

Danger Is Their Middle Name

Don't let the tranquil smiles fool you. You're looking at some of the world's most fearless daredevils. Meet the Eppers, Hollywood's reigning dynasty of stuntpeople. Thrill-seeking is in their genes.

STORY BY
CHRIS NASHAWATY
PHOTOGRAPHS BY
ART STREIBER

Eppers, left to right: Jeannie, Alexis, Matthew, Amber, Eurlyne, Taylor, Clayton, Christopher; Airborne: Kurtis

Being on the tightrope is living; everything else is waiting."
—Karl Wallenda

The great ones will tell you that when the moment comes there is no fear. But Matt Epper is afraid. He didn't think he would be. Maybe a little, but not like this. Everyone said it would be easy: his sister, his uncle, even his grandmother. But as he stands on the edge of the roof looking down at the ground, he can't hear any of them screaming for him to jump. All he can hear is his own heartbeat racing so fast that he feels like his chest might explode.

The boy is 10 years old. His hair is as blond as Southern California. And he has thought about this moment since he was 5 or 6. But now that it's finally here, he isn't so sure anymore. Then, out of the corner of his eye, he sees his mother. "Just jump, Matt! Come on! There's nothing to it! Just kick your legs out and fly!"

What the hell is going on? Why would a mother tell her own son to jump off a roof? What kind of sense does that make? But it's his mother, so he puts aside his fear, closes his eyes, and jumps. The crash pad lets out a loud wheeze as he lands on his back. There's a thousand-watt smile on his face. It's over. He's safe. And just like that, the 10-year-old boy has become an Epper.

Matt's mother, Eurlyne, is a stuntwoman. His uncles and aunts are stuntpeople too. Even his grandmother is a stuntwoman. And if Matt winds up jumping off roofs for a living when he grows up, he'll take his place in the fourth generation of Eppers in the family business.

Left to right: Eurlyne, Clayton, Taylor (on banister), Alexis (on bike), Amber; Opposite: Jeannie at work on 'Romancing the Stone,' 'Dynasty,' and 'Wonder Woman'

It's no exaggeration to say that for nearly as long as there have been movies where cowboys fall off horses, or cars get flipped, or bad guys get set on fire, there have been Eppers. By the family's best reckoning there have been 15 Eppers who have risked their necks in the film industry since the 1930s. A couple dozen more if you count in-laws and cousins. In fact, Steven Spielberg calls them "the Flying Wallendas of film," after the famous German high-wire family. Like Daleys in Chicago politics, or Mannings in pro football, the stunt business is a dynastic one. They're simply born into it.

The Eppers may not be the most famous stunt-people in Hollywood, or the flashiest, but their roots undoubtedly go the deepest. If you watch an old Western with Gary Cooper doing a fancy dismount from a horse, you're watching an Epper. When you see Janet Leigh being stabbed in the shower in *Psycho*, the killer's hand is an Epper's. Kathleen Turner being swept down a mudslide in *Romancing the Stone*? An Epper. That bus ripped apart in the *Transformers* movie? Take a wild guess who was behind the wheel. This paragraph could go on all day.

It takes a certain breed of lunatic to lay his or her life on the line for a few feet of film. Making a living by taking big risks, putting all of your chips on black, believing that each stunt will somehow work out, would seem to most people to be a form of insanity. But if you ask any of the Eppers about why they do it, they just shrug and laugh like it's the first time they even considered the question. They just don't scare. Never have. It's that simple. The Eppers are the most fearless family in Hollywood.

Ever since the early days of Buster Keaton and Charlie Chaplin, when films were silent and stunts were mostly pratfalls and slapstick, stuntmen have referred to what they do as "gags." There are horse gags, car gags, fire gags. Let's say, for example, that a director asked you to be shot out of a cannon in a film. That's a cannon gag (although it's probably not very funny to the person in the cannon). John Epper's first gag was jumping a horse over a car.

Born in Gossau, Switzerland, in 1906, the patriarch of the Epper stunt clan was a member of the Swiss mounted cavalry who spoke five languages. His great-grandfather was a colonel in Napoleon's army. Epper came to America in 1926 and eventually wound up in California, where he took a job at a horse-riding academy. As a side business, they rented horses to the movie studios.

One day, while making a delivery to the MGM lot, Epper ran into a frantic director who needed someone to jump a horse over a Packard. The stuntman who'd been hired had tried the stunt, but couldn't pull it off. Epper volunteered, and before he knew it, he was being dressed up in a cowboy outfit. He nailed the jump on the first take, and the studio gave him 25 dollars. He was hooked. It was the golden age of the Western, and there was plenty of work

Left to right: Eurlyne, Christopher, Kurtis, and Jeannie

Clockwise from top left: Jeannie Epper lifts Wonder Woman Lynda Carter in 1978; John Epper on the set of 1941's 'Western Union'; Jeannie with Jack Nicholson on the set of 1983's 'Terms of Endearment'

for a daredevil who was comfortable in the saddle. Eventually, Epper began doubling for stars like Gary Cooper, Ronald Reagan, and Errol Flynn.

John Epper, his wife Frances, and their growing family lived on a ranch in North Hollywood back when the area was connected by dirt roads and every backyard had stables and an orange grove. Will Rogers' horse, Trigger, was stabled at the end of their street. Epper had six children—three boys and three girls—and soon they were running roughshod over the neighborhood. "We were the terrors of Long Ridge Avenue," says Tony Epper, the oldest of the sons, now 70. "We were a wild group," adds his brother Andy, 63. "We all rode horses by the time we were 4 or 5. We were happy kids. And we'd fight anybody who came across us. That was our reputation."

After school, the six Epper kids would practice galloping their father's horses alongside moving trains and leaping onto them from their mounts. When they got older, they would rent cars from Hertz and teach themselves how to stunt-drive. "They got wise to us after a while," recalls Andy, laughing. "The tires were never quite the same after we got through with them. We'd practice doing 180s and 360s and high-speed drifts. We never got busted, but they wouldn't rent cars to any more Eppers after a while."

Tony was the first to follow his father into the business. But soon Andy and the middle daughter, Jeannie, were getting bit parts in films like *The Day the Earth Stood Still*; Stephanie, the youngest of the girls, was standing in for the star of the TV show *My Friend Flicka*; and Gary was doing stunts on *Rin Tin Tin*. As the years went on, there was hardly a movie that came out of Hollywood that didn't include an Epper in its end credits. If you squint hard enough, you'll see a second-generation Epper falling down an elevator shaft or hanging from a helicopter in such smash-and-burn classics as *The Wild Bunch*, *The Poseidon Adventure*, *The Towering Inferno*, *Die Hard*, and *Commando*.

"Twenty years ago, you couldn't walk onto a movie set and not see one of us," says Jeannie, 66.

As the Epper kids grew up and established themselves as some of the most reliable and toughest hired hands in the industry, they began to have Epper kids of their own (seven of whom would go on to become stuntpeople). Which isn't to say that the original Epper kids, the terrors of Long Ridge Avenue, had settled down. Burt Reynolds, who began his Hollywood career doing stunts alongside industry legend Hal Needham, remembers going to a favorite stuntman bar in North Hollywood called the Palomino, where the Eppers were known to raise hell.

"Let me tell you a story," says Reynolds, cracking a frisky smile. "Needham and I are sitting in the Palomino and two Epper girls are sitting at the bar. And a guy walks over to them and Hal says, 'I'll bet you a hundred bucks that that guy will be flat on his back in 30 seconds.' And 25 seconds later, that guy was laid out cold on the floor. The Epper girls are tougher than most of the men in the business. And the guys will admit it! They're amazing."

No Epper has ever died doing a movie stunt. Their bodies may creak like old Shaker furniture when they get out of bed in the morning, but none have ever been killed in the line of duty. While fatalities in the business are fairly rare, you'd think that given just how many Eppers there are out there being set on fire and jackknifing cars at ridiculous speeds, there'd be a few close calls. And you'd be right.

Next to the front door of Jeannie Epper's home in Simi Valley, Calif., is a sign that reads "All men are idiots, and I married their king." Jeannie is a great-grandmother now and married to a man who's 21 years younger than she is. Her knees are nearly shot, but she's still tough as an anvil. Last week she got paid to jump through a plate-glass window.

A couple of years ago, Jeannie was the subject of a documentary called *Double Dare*. But one thing that wasn't mentioned in the film was the time Jeannie almost died. In the late '60s, Jeannie was working on a TV show called *Lancer*, a *Bonanza*-style Western. She was standing in for a young actress who was supposed to be clutching a doll while trapped in a burning cabin. Before the scene, the director told Jeannie, "Whatever you do, don't let go of the doll." Jeannie had a feeling before the house was set on fire that something wasn't right with the gag. But it was too late. As the cabin started to go up in flames, beams started falling all around her. Fire was everywhere. She was trapped. "When I woke up in the hospital, all my hair was burned off," she says, "but I still had that little doll in my hands. You should have seen that doll, too. It was all fried up. We both were."

Jeannie Epper did her first professional stunt at 9: She rode a horse bareback down a cliff. Now, 57 years later, she's considered by many to be

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the greatest stuntwoman who's ever lived. Earlier this year, she was the first woman to receive a Lifetime Achievement Award at the Oscars of the stunt world, the Taurus World Stunt Awards. Right before they began the tribute, a procession of nearly a hundred stuntwomen walked on stage. All of them owed their careers to Jeannie.

In the '70s, Jeannie was Lynda Carter's stunt double on TV's *Wonder Woman*. And during the '80s, whenever you saw Krystle throwing down in a catfight with Alexis on *Dynasty*, that was Jeannie under a blond Linda Evans wig. But there's no question that her most famous stunt—or pair of stunts—came while shooting 1984's *Romancing the Stone*.

In addition to standing in for Kathleen Turner during the film's famous rain-forest mudslide, Jeannie swung on a vine across a 350-foot gorge. Terry Leonard, one of the film's stunt coordinators, remembers the gag as a particularly unfunny one. "While we were rigging the cables, we tied off to a tree. And when we did a test, the tree pulled right out of the ground because it had rained so much in Mexico. It went crashing down into the canyon. Something like that will take away your confidence pretty quickly. But Jeannie, she just stepped up and did it when it was time."

Jeannie, like a lot of men and women who cheat death for a living, is deeply religious. As the old battlefield saying goes, "There are no atheists in a foxhole." When she gets ready to do a stunt, she takes a moment to pray. "As far as I'm concerned, whenever I do a stunt, it's 150 percent going to work out. But I'm a born-again Christian and I have a tendency to pray about it, get focused, and then say, 'God, it belongs to you now.'"

> "I'll probably keep doing it until I can't walk anymore—like my mom," says stuntman Kurtis Epper.

You'd think that with all of the close calls and banged-up body parts she's had over the years, a woman like Jeannie wouldn't exactly be thrilled about having her kids follow her into the business. But all three of her children, Richard, Eurlyne, and Kurtis, are stuntpeople (as is Eurlyne's 23-year-old son, Christopher). "I'll probably keep doing it until I can't walk anymore—like my mom," says Kurtis, a boyish-looking blond whose résumé includes jumping off the deck of an aircraft carrier in *Pearl Harbor*. "She needs a knee replacement, but she won't do it because she doesn't want to stop working."

All of Jeannie's brothers and sisters have retired from stuntwork. But there's something inside of her that won't, or can't, give it up. "Some guys don't like to put me in a really dangerous position anymore," she says. "It hurts your pride to acknowledge that you're getting older. I've had to go through that the past few years. But I'm not emotionally ready to stop yet. My neighbors think I'm nuts."

Whether through prayer, preparation, or just sheer craziness, stuntpeople are wired differently than people like you and me—the people who pay 10 bucks to see them anonymously risk their lives on screen. Tony Epper once crashed a propeller plane into the Pacific Ocean for a film, flipping it end over end like a pinwheel. Gary once did a high fall from 114 feet. Eurlyne's had three neck surgeries and still wakes up every morning and goes to work. "Is there fear? No, there isn't," says Needham. "Now, I've made mistakes. I've broken 56 bones in my body, and each one was a mistake. But when we do stunts, there's just no room for fear."

Actually, there is one thing that stuntpeople are afraid of, and that's CGI. To anyone in the business, it's a four-letter word. Stunts that used to be done in real time by real men and women risking real danger are now being done on computers by digital F/X geeks. As a result, there's less stuntwork to go around. Also, the business is becoming more and more like, well, a business. "There's no more fun," complains Needham. "All that digital stuff—we used to do that crap for real! I hate that stuff. Young kids who play videogames seem to like it, but I don't."

Some diehards like Jeannie believe there will always be a demand to see stuntpeople wager their lives for a paycheck. "I just think people would rather watch real stunts and real risk in a movie. I think we still have that thirst from the gladiator days. If you know it's all going to be safe, who's going to hold their breath watching a stunt?"

Certainly, the business will never be the same as it was 20, 30, or 40 years ago—the Wild West outlaw days of *Hooper* and *The Fall Guy*, of working hard, playing hard, and getting into barroom brawls at the Palomino. But to some degree, Jeannie's absolutely right. The movies will always need crazy men and women working in the shadows, doing the stuff that actors are afraid to do. Cars will still need to be flipped. People will still need to be set on fire. Roofs will need to be jumped from. There will always be stuntpeople. Which is to say, there will always be Eppers unafraid to put aside their fear, close their eyes, and jump. ■

For more with the Eppers, go to ew.com/photos

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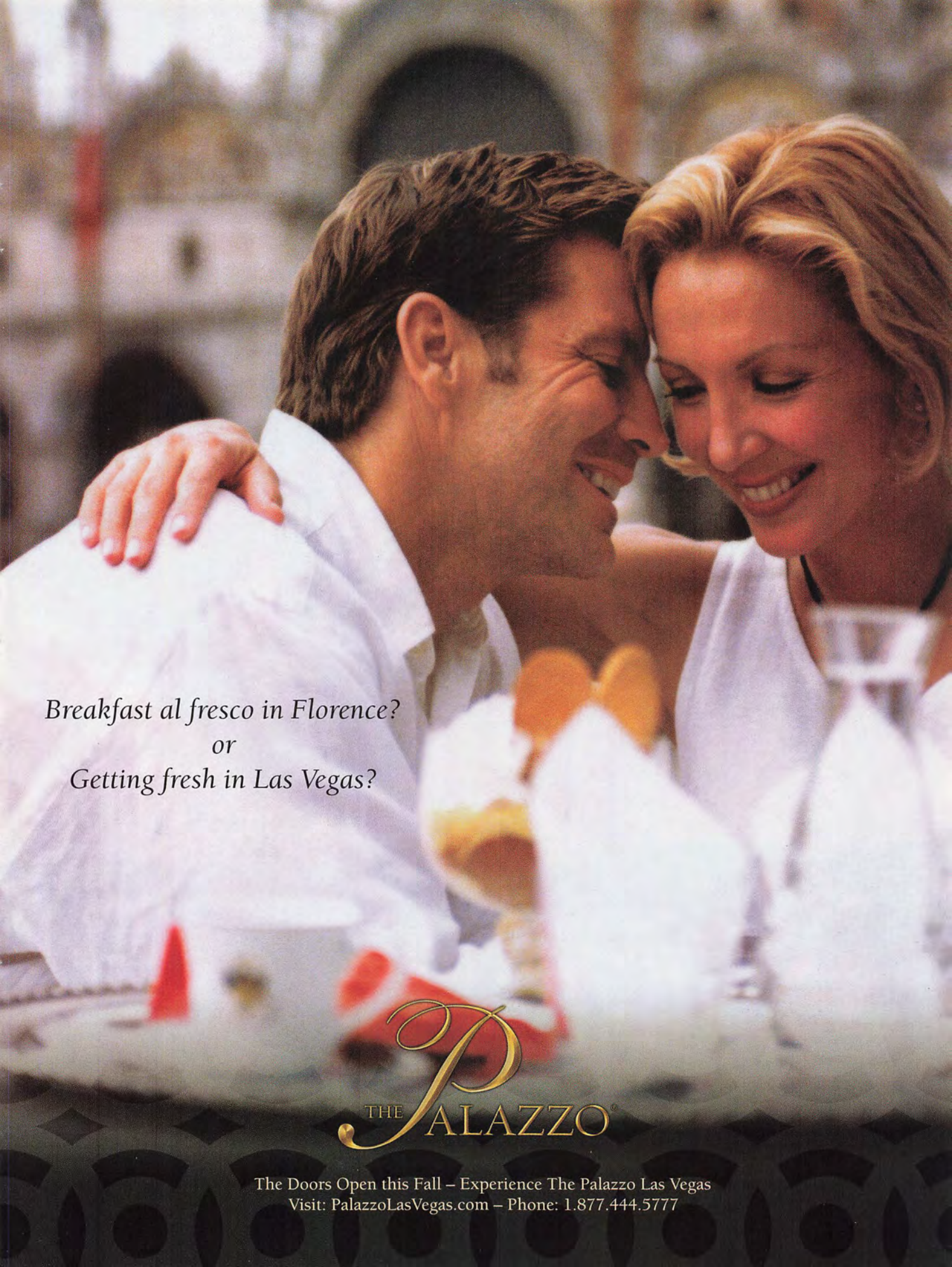
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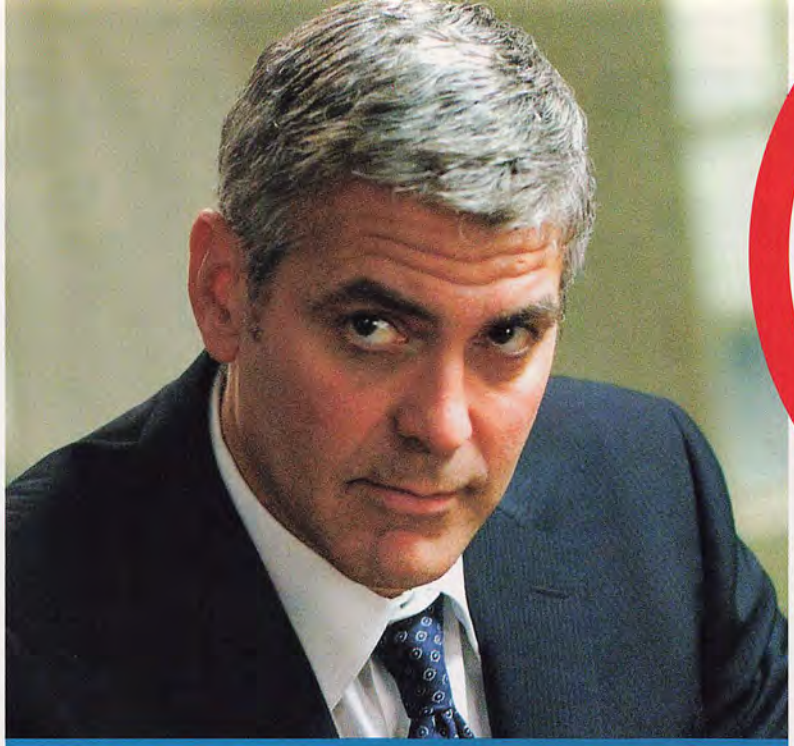
THE MUST LIST

Ten Things We Love This Week



1. MICHAEL CLAYTON

Worldly, weary, but not necessarily wise, George Clooney's titular hero follows his conscience into hot water in writer-director Tony Gilroy's crafty corporate thriller.

2. JOY DIVISION

A biopic (*Control*) now in theaters sheds new light on the mythology and music of the ill-fated 1970s post-punk band, who refused to simply fade away.

3. STAR WARS: A POP-UP GUIDE TO THE GALAXY, by Matthew Reinhart

The galaxy far, far away comes back to life with brilliantly ornate, origamilike representations of your favorite characters.

4. MAURITIUS on Broadway

Theresa Rebeck channels David Mamet and Arthur Miller in this thrilling family drama centering on—yes—stamp collecting. (Just go...it's that good.)

5. DIRTY SEXY MONEY

The filthy rich are not like you and me. Just ask Nick George (Peter Krause), family attorney for the daffy Darling clan in ABC's yummy new series.

6. 30 ROCK

Not only does Tina Fey have an Emmy, but her hit comedy draws the funniest celebrity guests in the universe. Our dream guest: Mr. Spock.

7. MLB playoffs

Cleveland hasn't won a World Series since 1948. To which Manny Ramirez (left) and Red Sox Nation respond: "Puh-*lease*. We waited 86 friggin' years."

8. JEKYLL

The BBC let new *Doctor Who* mastermind Steven Moffat recast the split-personality classic for the 21st century. The first season of the mind-blowing results is now on DVD.

9. OMEGA THE UNKNOWN, by Jonathan Lethem (with Karl Rusnak)

A trippy, ambitious 1970s comic, about the heroic son of robots, gets a Marvel reboot from the mind behind the best-selling novel *The Fortress of Solitude*.

READER'S CHOICE

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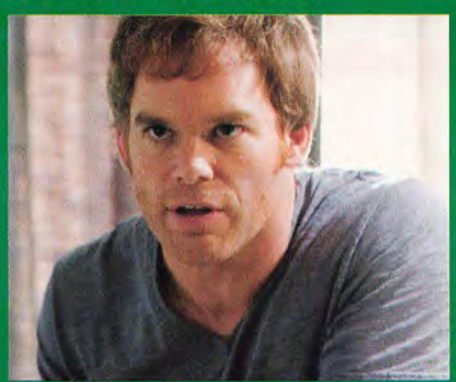

10. DEXTER

Has Showtime's charming serial killer (Michael C. Hall) lost his nerve? Executing your brother can do that.

Submitted by Marion Hixon

MICHAEL CLAYTON: MYLES ARONOWITZ; *DIRTY SEXY MONEY*: PATRICK HARBRON; FEY: MARY ELLEN MATTHEWS; RAMIREZ: KEVIN C. COX/WIREIMAGE.COM; *DEXTER*: PETER IOVINO

THE REVIEWS

'THE HEARTBREAK KID' + 'THE JAZZ SINGER' ON DVD + 'PRIVATE PRACTICE' + NEIL YOUNG'S 'CHROME DREAMS II' + TOM PERROTTA

Blanchett's as good as gold

MOVIES

Throne Off Course

Cate Blanchett's regal return as Queen Elizabeth is the highlight of a too-tame sequel.

BY LISA SCHWARZBAUM

Elizabeth: The Golden Age
Cate Blanchett, Clive Owen, Geoffrey Rush
PG-13, 114 mins. (Universal)

Elizabeth: The Golden Age takes place nearly three decades after the events that established the 25-year-old as queen of England in 1558. It arrives nine years after the success of *Elizabeth*, director Shekhar Kapur's bold, Eastern-influenced historical drama about monarchy and feminine personhood, and a lifetime—in celebrity years—after Cate Blanchett's blazing performance in the original title role established her as one of the international screen's most shimmering presences. Too bad Kapur's new, glittering sequel also shows up feeling prematurely old, square, and cautious. A production of exquisitely complicated wigs and expensively grand wide shots, it pauses often to admire its own beauty, leery of messing with previous success. The queen, who goes to

war and defeats the mighty Spanish Armada before the last trumpet blares, continues to take risks. But *The Golden Age* plays it safer now that the star is a Star.

The irony is, if ever there were an actress willing and even eager to break free of the mystique ascribed to her, it's Blanchett. Now in her late 30s (never mind that the monarch she plays, in her early 50s, aged even faster in a century lacking good preventive dentistry), Blanchett throws herself into mature queenliness with an unfiltered passion all the more precious for its fiery sincerity; she values the old-Hollywood belief that characters can grow to fit their destinies rather than adjusting their destinies to suit their flavorful personality quirks. And she is commanding as a woman who now knows what she must do for the greater good, however much it contradicts her own personal desires.

This Elizabeth, a Protestant ruler in an era of rising Catholic fundamentalism, faces down aggression from a proselytizing Spanish Catholic king (Jordi Molla) and her own traitorous Catholic cousin Mary Stuart (Samantha Morton). Attracted to the dash and passion of the adventurer Sir Walter Raleigh (Clive Owen), she accepts her kingdom's rules against union with a commoner and watches in pain as he falls for her own favored lady-in-waiting, Bess (Abbie Cornish). Guided by her wily court adviser Sir Francis Walsingham (Geoffrey Rush, back again for satisfying spymastery), she makes difficult choices and big rallying speeches. ("Let them come with the armies of Hell," she roars before the armada showdown. "They will not pass!" Any echo of Russell Crowe-ish valor is probably not unintentional, since *Gladiator* scripter William Nicholson joins returning screenwriter Michael Hirst on the job.)

Owen is the right man to meet Blanchett on a playing field of contradictions. Like the woman who plays the queen, he is an actor uninterested in his own beauty, or rather, interested in messing with its expectations. But something has happened between *Elizabeth* then and now. And since the fault doesn't lie in these stars, I have to conclude that it lies in a current notion of audience tastes: that we are underlings who require a literalism that tamps down Kapur's more daring instincts for East-meets-West historical interpretation. *E*1 was plenty opulent, but *E*2 approaches the simplistic in its reliance on great gowns to catch the eye and waves—nay armada-drowning torrents—of intrusive musical score to direct a viewer's attention. *E*1 demonstrated the historical competition between Protestantism and Catholicism for dominance of English statehood, but *E*2 slips into something approaching troubling caricature—a shorthand assumption of the Catholic cause as primarily the province of scheming zealots. To telegraph the queen's awakening hots for Sir Walter, the two engage in that old faithful visual substitute for sex, the galloping simultaneous horseback ride; to emphasize her leadership abilities, Elizabeth prepares for a climactic showdown with Spain by letting down her tresses and borrowing from Joan of Arc's armor armoire. (Or is it Russell Crowe's?)

Puffy Daddy: Owen

In the midst of all this 1980s-style *Masterpiece Theatre*ism, meanwhile, one young performer sticks out as a reminder that *Elizabeth: The Golden Age* is, after all, a picture also made with a concern for today's younger tastes in self-actualization. As her majesty's royal favorite, Bess, Cornish (soon to appear in *Stop Loss* opposite Ryan Phillippe) comes across at every moment as a modern girl testing her girl power. Peach-toned and Australian like Blanchett, and poised in *E*2 for larger future fame the way Blanchett was in *E*1, the 25-year-old Cornish is a star with Now appeal synthesized into a production no longer sure what it wants to say about Then. **C+**

Backstory

+ For director Shekhar Kapur, *The Golden Age* is only part two of a trilogy that began with 1998's *Elizabeth* (above). "I'm absolutely certain that I'm going to do a third film," he says. "It won't be my next film, but I really don't want to wait another 10 years."

CRITICAL MASS

A sampling of critics from across the country grade 10 current releases.

	TY BURR *Boston Globe*	LISA KENNEDY *The Denver Post*	LIAM LACEY *Toronto Globe and Mail*	MICK LASALLE *San Francisco Chronicle*	JACK MATHEWS *N.Y. Daily News*	TODD McCARTHY *Variety*	CLAUDIA PUIG *USA Today*	CARRIE RICKEY *The Philadelphia Inquirer*	RENE RODRIGUEZ *The Miami Herald*	STEPHANIE ZACHAREK *Salon.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
THE ASSASSINATION OF...	C+	A–	—	—	B+	A	A	C	—	D	A	B+	B+
THE BRAVE ONE	C+	B+	C	C+	C+	C+	B–	C	C+	C	C+	B	C+
THE DARJEELING LIMITED	B+	B–	—	C	C	B	B	B	C+	C	B+	B	B–
EASTERN PROMISES	A–	A	A	B	B+	A–	B+	B+	B+	C	B	A–	B+
THE GAME PLAN	C	—	—	—	—	—	C	C	C–	—	C	B	C
IN THE VALLEY OF ELAH	—	B–	B+	—	B–	C	A–	B	B–	D+	A	B+	B–
INTO THE WILD	B	B+	—	B	B	B	A–	A–	B+	C–	A–	B+	B
THE KINGDOM	C+	B	B–	C	B–	C+	C+	C+	B–	C–	C–	B	C+
LUST, CAUTION	C+	B	B	B	B+	B–	B	B+	B+	C	C+	C+	B
▲ MICHAEL CLAYTON	A–	A	—	—	A–	B+	A–	A–	A–	C+	A	B+	A–

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

(OPPOSITE PAGE) LAURIE SPARHAM; (THIS PAGE) *ELIZABETH: THE GOLDEN AGE*. MOVING PICTURE; *ELIZABETH*: ALEX BAILEY

What I Love OWEN GLEIBERMAN

I'm the last person on earth who ever expected to use the words *what I love* and *Wes Anderson* in the same sentence (you know, the whole quirky/twee/overdesigned/death-by-irony thing), yet I swooned over *Hotel Chevalier* (above), his 13-minute prequel to *The Darjeeling Limited*. (It won't play in theaters but will appear on the DVD, and you can download it for free on iTunes.) For starters, it features one of the most wistfully beautiful pop songs I've ever heard—Peter Sarstedt's "Where Do You Go To (My Lovely)," a haunting folk waltz from 1969 that sounds like the most melancholy number Bob Dylan never recorded. In a Paris hotel suite and its adjoining balcony, Jason Schwartzman, as *Darjeeling*'s Jack Whitman, triggers the song to play on his iPod just as his ex (Natalie Portman) arrives for what looks like a last rendezvous. He tries to win her back, but mostly he lets the music do the talking, and the deeply sweet sadness of lost love hovers over their encounter like perfume in the Garden of Eden. *Hotel Chevalier* is a gorgeous helping of heartbreak that points to the kind of filmmaker Anderson could be if he ever decided to stop being Wes Anderson.

Stiller and Monaghan uncover the truth about rats and dogs

Trading Spouses

In this occasionally funny Farrelly brothers comedy, Ben Stiller plays a henpecked new husband who ditches his wife. **BY OWEN GLEIBERMAN**

The Heartbreak Kid
Ben Stiller, Michelle Monaghan
R, 116 mins.
(DreamWorks)

You've got to hand it to Ben Stiller: He never looks like he's faking his hissy-fit anxiety attacks—those private neurotic steam explosions that are the result of his trying to be a nice guy in a not-nice world. In *The Heartbreak Kid*, the Farrelly brothers' scrappy, hit-or-miss, not-as-bad-as-you've-heard remake of the 1972 minor classic, Stiller, as Eddie Cantrow, works that tension, and he's got a few truly funny moments, like when he finally lets loose at the mariachi band that keeps dropping by at just the wrong instant during his honeymoon. The difference between 1972 and 2007 is that Charles Grodin, in the original *Heartbreak Kid*, was a cuter Woody Allen in shag-carpet sideburns who slithered out of his marriage to chase the hot blond shiksa of his dreams (message: The heart wants what it wants—and so do other body parts). Whereas Stiller starts *off* marrying the hot blond shiksa of his dreams (or so he thinks). That makes this retread a cautionary sequel.

The early scenes are promising, since Malin Akerman, as the honey-trap bride Lila, walks a thin line between adorability and fatale insanity. Singing songs in the car, she's almost charming (at least, until she gets to "The Devil Went Down to Georgia"), and there's an uproarious bedroom sequence in which this born-again believer in abstinence turns into a hellcat who begs Eddie to "jackhammer" her, then issues a command so lewd I won't even write it with dashed words. Of course, she's also a duplicitous former-coke-addict harpie who blasts half-eaten food out of her deviated septum. So when Eddie, on their honeymoon in Cabo San Lucas, meets Miranda (Michelle Monaghan), a hottie with gorgeous cat's eyes who carries the added enticement of being entirely sane, he's eager to upgrade, to exchange his big mistake for the superior model.

In the original *Heartbreak Kid*, though, Grodin wasn't just ditching his wife. He was caught in a do-or-die attempt to overturn his Nice Jewish Boy karma, and so he scrambled and lied—oh, did he lie. (Brilliantly. Sociopathically. With such *detail*.) In the remake, the choice is so easy and obvious for Eddie that he has no guilt about it. And a *Heartbreak Kid* without guilt is a little like Portnoy without his complaint. This isn't a squirmy farce poised on the edge of pain; it's just a situation, a hat rack for gags. The Farrellys haven't lost their dirty-boy spirits. They spend several scenes setting up a joke that involves a jellyfish, a decorative body ring, and an improvised act of medical cleansing; for my money, it's more cathartically hilarious than the hair-gel moment in *There's Something About Mary*. But there aren't many of those highs. Watching the first *Heartbreak Kid* again, I saw how much it gained from the no-frills lighting and pacing of early-'70s Hollywood style. Grodin always seems like a real guy, whereas Stiller, even working it, is just the designated loser-clown of the megaplex era. He's too harmless to break any hearts. **B–**

THE HEARTBREAK KID: ZADE ROSENTHAL

Caine has Law all choked up

Twist of Hate

Michael Caine and Jude Law show off their acting chops in a flashy remake of the game-playing revenge drama.

BY OWEN GLEIBERMAN

Sleuth
Michael Caine, Jude Law
R, 86 mins. (Sony Pictures Classics)

When Laurence Olivier and Michael Caine, in the 1972 screen version of *Sleuth*, indulged in their poison-tipped war of words and wit, setting traps that just opened up into further traps, it played as a feast of acting—or, at least, a feast of British hambone exhibitionism. I'm not sure if anyone needed a new version of *Sleuth*, yet here it is, with Anthony Shaffer's play retooled by Harold Pinter, and the whole thing set in a cobalt-blue fascist-designer mansion. It's like *Deathtrap* crossed with *Cribs* as staged by Stanley Kubrick.

In the new version, which has been directed by Kenneth Branagh with ripe theatrical malice, Caine, flashing those menacing choppers, takes over Olivier's role as the wealthy crime novelist who seeks revenge upon the man who stole his wife. Jude Law is the cuckolding scoundrel. Even with Pinter's salty upgrade (lines like "You're the man who's f---ing my wife!"), the material seems stagier than ever. In the first section, which features nifty vertiginous top-down camera angles, it's obvious that Caine is setting a trap for Law, and when a runty policeman shows up to interrogate Caine about Law's disappearance, only the gullible will fail to pick up on why this cop smells a little fishy.

But give the new *Sleuth* this: The two actors don't just feast—they tear and bite into the unctuous nastiness of their roles. Law, who in recent films has threatened to vanish inside the placidity of his coppery beauty, here shows a more reckless and dynamic side—a gigolo sleaziness that looks good on him. (He should call himself Lewd Jaw.) And Caine, a canny old lion, knows how to wrap each scene around the joyful snarl-and-pause of his rhythms. Pinter has added an explicit homoeroticism to the last phase of the duel, and it works nicely, not because this is really a sexual drama, but because the gay angle teases out the true theme of *Sleuth*. These two enemies are so addicted to their evil gamesmanship, to the grand artifice of *theater*, that they need each other even more than they hate each other. That's love, British hambone-style. **B**

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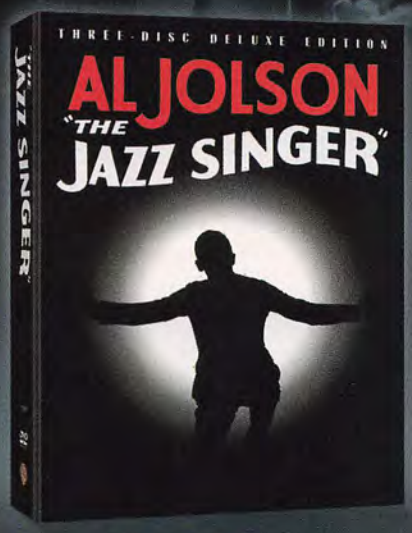

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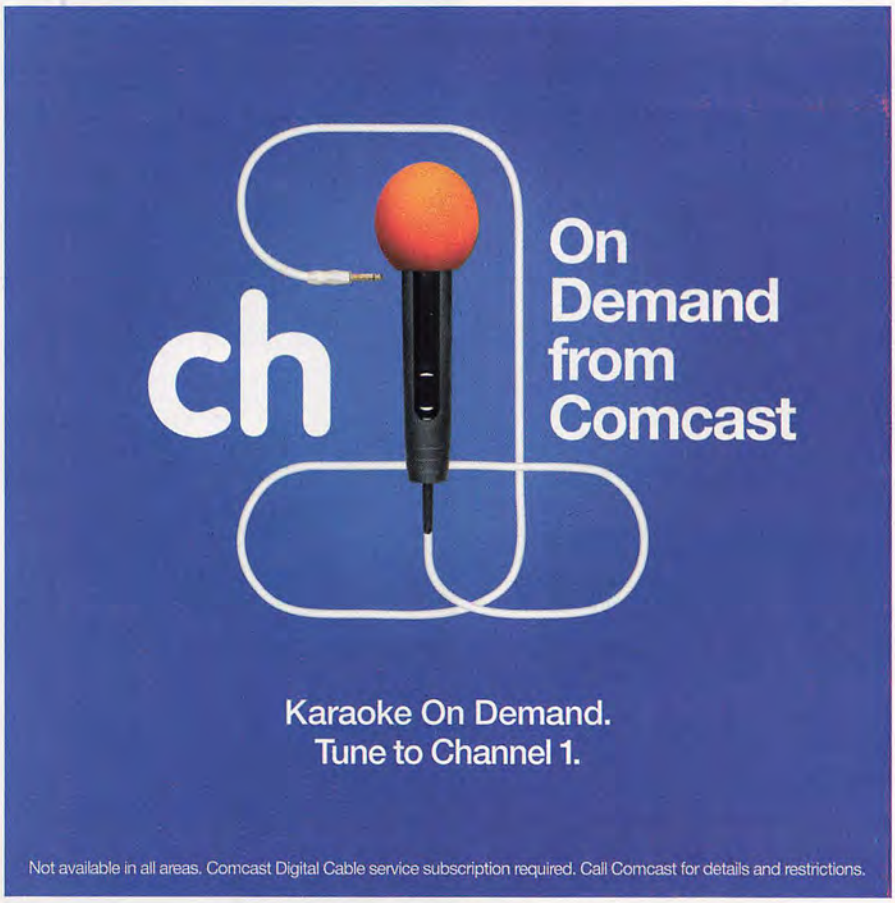
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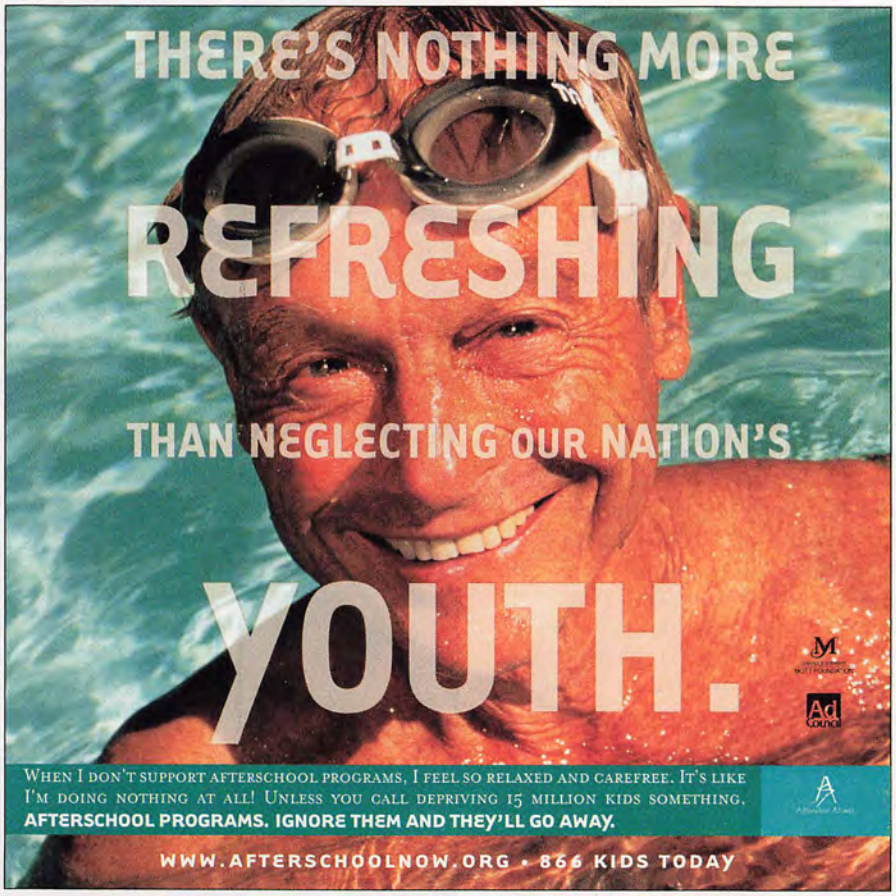
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Guy & Doll

The unlikely tale of a young man and his sex-toy gal pal.

BY LISA SCHWARZBAUM

Lars and the Real Girl
Ryan Gosling, Emily Mortimer
PG-13, 106 mins. (MGM)

Do not be alarmed if you throw up your hands at some point during *Lars and the Real Girl* and blurt out, "These people are bonkers, and enablers, too!" The reaction is normal and doesn't signify hardheartedness, even if this wee indie drama is being sold as a charming, oddball story of communal compassion. We're asked to believe that Lars (Ryan Gosling) is a hardworking, church-going young man who's so terrified of emotional or physical closeness that he introduces a sex doll as his mail-order girlfriend named Bianca. We're also to believe that Bianca—clearly manufactured for less talkative pursuits—offers Lars companionable relief from crippling mental problems. And that his brother (Paul Schneider), his pregnant sister-in-law (Emily Mortimer), his fellow congregants, and, heck, the wise local doctor (Patricia Clarkson) collude in his delusion because, really, he's such a good soul. Plus, it takes a village to populate a character-driven indie drama.

Really, I think we put up with Lars at all only because Gosling has such an affinity for the wounded boy birds he tends to play that it's easy to watch him do his thing. He treats his silicone costar with great gentleness. But even his mad skills at embodying misfit masculinity can't sustain the plastic premise. Will no one talk to Lars honestly about the pitfalls of dating a golem? **C**

Private Ryan: Gosling and his date share a moment

GEORGE KRAYCHYK

Family Ties

A cop and his shady brother face off in a crime story that feels a bit forced.

BY OWEN GLEIBERMAN

Staremasters Wahlberg and Phoenix

We Own the Night
Joaquin Phoenix, Mark Wahlberg
R, 117 mins.
(Columbia)

A few rare dramas about crime, honor, and justice—*The Godfather*, *The Verdict*, *Munich*—have attained a mythological quality. The writer-director James Gray is desperate to make a movie that would join their ranks, but the trouble with his films, which include *Little Odessa*, *The Yards*, and the new *We Own the Night*, is that he doesn't earn mythology. He imposes it from above.

Set in New York in the high party days of 1988, *We Own the Night* tells the charged tale of two brothers. Bobby (Joaquin Phoenix), a dissolute hellion with a crooked smile and a diamond stud in his ear, manages a vast nightclub built out of an old movie theater. Joseph (Mark Wahlberg), his opposite number, is a decorated cop assigned to a narcotics task force, which leads him to shake down a drug dealer operating out of Bobby's club. I won't divulge more, except to say that the film is full of showy set pieces, and a handful of them are smashingly done. A variation on the guy-wearing-a-wire-during-a-drug-deal bit had me sucking in my breath; a car chase shot in the drenching rain is violent, tumultuous, and original. And yet...the story is too patterned and too contrived. (How could a hustler like Bobby be *this* naive about the club's "kindly" owner?) It's like a more abstract *Godfather* in moral reverse, with one key figure undergoing a transformative spiritual rebirth I never fully bought. Gray is a far better director than he is a writer. He's got the talent to make great movies. He just needs to stop trying to. **B–**

"The film is full of showy set pieces, and a handful of them are smashingly done."

TRAILER PARK

Why wait to review the movie when we can grade the teaser?

Sweeney Todd: The Demon Barber of Fleet Street It's the Tim Burtoniest Tim Burton trailer ever. There's wild-haired, pale-faced Johnny Depp à la *Edward Scissorhands*; dark-eyed, pale-faced Helena Bonham Carter à la *Charlie and the Chocolate Factory*; elaborately dank London sets; rich Technicolor dreamscapes; a plot rife with violence and revenge; and...Johnny Depp singing? Oh, this is a musical? We're miffed that legendary composer Stephen Sondheim is barely mentioned in this preview, but—save for the obligatory lame joke at the end—it definitely has us dying to see *Sweeney*. **B+** *—Adam B. Vary*

FOR MORE TRAILER REVIEWS GO TO EW.COM/TRAILERS

Terror's Advocate

Unrated, 132 mins.
(Magnolia)

The title is both a statement of fact and a worrisome understatement in a documentary as slippery as its subject. Jacques Vergès is a French lawyer (*un avocat*) who prides himself on having defended some of the world's Most Wanted, among them Nazi war criminal Klaus Barbie, Holocaust denier Roger Garaudy, and the terrorist known as Carlos the Jackal. What sort of a man can summon so much sympathy for the devil? Vergès, now in his 80s, just smiles mysteriously, maddeningly, while filmmaker Barbet Schroeder offers up a rogues' gallery of evildoers Vergès has known. **B+** *—LS*

The Seeker

Alexander Ludwig, Ian McShane
PG, 93 mins.
(20th Century Fox)

Say you wanted to dream up a fantasy movie for kids. Make your hero a reluctant 14-year-old. Imbue him with magic powers, and then tell him to avert the end of the world by helping the forces of "Light" battle the forces of "Dark." As for the bad guy, throw Christopher Eccleston on a horse. Add in some ravens, and you've got yourself a movie that should've been made shortly after its source material—Susan Cooper's Newbery winner—debuted in 1973. As is, *The Seeker* feels entirely too generic to work today. **C–** *—Gregory Kirschling*

The Last Winter

Ron Perlman, James Le Gros, Connie Britton
Unrated, 107 mins.
(IFC First Take)

Who said that an environmental horror film couldn't be didactic and spooky at the same time? In Larry Fessenden's B-movie Arctic chiller (it's like the 1951 *The Thing* with more ethereal demons), life slowly unravels for a team of oil-company workers who are out to establish an Alaskan drilling station. Are the mishaps merely accidents? Or is the tundra, unfrozen by global warming, taking its vengeance? Die-hard greenies may find this as unsettling as it's meant to be. For everyone else, it's closer to an atmospheric act of recycling. **B** *—OG*

WE OWN THE NIGHT: ANNE JOYCE; TERROR'S ADVOCATE: © GENEVIÈVE CHAUVEL/SYGMA/CORBIS; THE SEEKER: DAVID APPLEBY; THE LAST WINTER: FRIÐRIK ÞÓR FRIÐRIKSSON

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Now Playing

The Assassination of Jesse James
R, 160 mins.
A haunting retelling of the outlaw saga. Casey Affleck is a revelation. **A** (#956, Sept. 28) —*LS*

Control
Unrated, 121 mins.
The 1980 suicide of Ian Curtis, the lead singer of Joy Division, sealed their status as generationally morose punk prophets, and this biopic offers a portrait of his alienation that is shockingly humane. Sam Riley plays Curtis with that slightly androidal bug-eyed handsomeness.
B+ (#958, Oct. 12) —*OG*

The Darjeeling Limited
R, 91 mins.
Wes Anderson takes on the same psychological and stylistic territory as *The Royal Tenenbaums*, but this story of three brothers on a train voyage across India displays new compassion for the larger world.
B+ (#957, Oct. 5) —*LS*

The Good Night
R, 93 mins.
Writer-director Jake Paltrow doesn't quite synthesize all his notions, but he gets his sister, Gwyneth, to play the undermining girlfriend of an Everyman who encounters his dream woman in his sleep.
B– (#958, Oct. 12) —*LS*

Into the Wild
R, 149 mins.
In the early '90s, Christopher McCandless (Emile Hirsch) leaves the privileged life he has known to become a self-styled vagabond. He's a Gen-X Candide who blends striving with flaming out until you can't tell the difference, and the movie delivers his journey to your senses.
A– (#956, Sept. 28) —*OG*

The Kingdom
R, 111 mins.
Jamie Foxx and a cadre of fellow FBI commandos swoop into Saudi Arabia and bring a terrorist mastermind to justice the old-fashioned, crud-flinging, action-pic way.
C– (#957, Oct. 5) —*LS*

Lake of Fire
R, 152 mins.
It's impossible to watch this supercharged, equal-opportunity button-pusher of a documentary about abortion without experiencing a welter of emotions—which is just what director Tony Kaye planned.
B (#958, Oct. 12) —*LS*

Lust, Caution
NC-17, 158 mins.
In Ang Lee's painfully high-toned erotic drama, Tony Leung and Tang Wei have an avid sensual glow during their sex scenes. The rest of the time, this is like a '40s thriller made sedate and gorgeous and remote.
C+ (#957, Oct. 5) —*OG*

Michael Clayton
R, 118 mins.
So crackling, mature, and accomplished it just about restores your faith. It's an exposé of what corporations and law firms do, yet you might not even guess you're watching a thriller—which is why it earns every pulse pound. George Clooney reminds you what it looks like when a great movie star lays his heart and soul on the table.
A (#958, Oct. 12) —*OG*

My Kid Could Paint That
PG-13, 83 mins.
An engrossing documentary as much about the ambiguities of art, truth, and relationships as it is about whether a 4-year-old painter of abstract canvases was a genius or a fraud.
A– (#958, Oct. 12) —*LS*

RON PHILLIPS

THE CHART

BOX OFFICE

1

The Game Plan

Nothing could roll The Rock off the top spot this weekend. Strong word of mouth for his kid-friendly comedy led to a modest 28 percent drop, which means *Game* may actually have what it takes to go the distance.

THE TOP 20

		WEEKEND GROSS*	NUMBER OF SITES †	WEEKEND PER SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE
1	THE GAME PLAN	$16.6	3,105	$5,349	–28	2	$43.2
2	THE HEARTBREAK KID *Ben Stiller comedies were among the safest bets in Hollywood before the underwhelming bow of this gross-out pic, which reteams the actor with 'There's Something About Mary' helmers Peter and Bobby Farrelly.*	$14.0	3,229	$4,343	—	1	$14.0
3	THE KINGDOM	$9.7	2,802	$3,470	–43	2	$31.7
4	RESIDENT EVIL: EXTINCTION	$4.5	2,848	$1,588	–44	3	$43.7
5	THE SEEKER *Despite boasting a Potter-esque blend of magic, British history, and teen angst, this loose adaptation of the 1973 children's novel opened with the second-lowest numbers ever for a movie released on more than 3,000 screens.*	$3.7	3,141	$1,192	—	1	$3.7
6	GOOD LUCK CHUCK	$3.7	2,476	$1,477	–41	3	$29.3
7	3:10 TO YUMA	$3.2	2,562	$1,255	–24	5	$48.7
8	FEEL THE NOISE *A Latin-flavored dance pic produced by Jennifer Lopez, 'Noise' made a relatively quiet entrance this weekend, although studio TriStar claims the movie's meager take is already enough to cover its budget.*	$3.2	1,015	$3,140	—	1	$3.2
9	MR. WOODCOCK	$2.3	1,950	$1,196	–21	4	$22.6
10	THE BRAVE ONE	$2.3	2,358	$984	–38	4	$34.4
11	EASTERN PROMISES	$2.1	1,212	$1,716	–29	4	$14.5
12	ACROSS THE UNIVERSE	$1.9	364	$5,344	–4	4	$8.1
13	SYDNEY WHITE	$1.4	1,593	$860	–47	3	$10.3
14	THE JANE AUSTEN BOOK CLUB	$1.3	1,232	$1,091	+597	3	$1.8
15	IN THE VALLEY OF ELAH	$1.3	978	$1,368	–12	4	$5.4
16	INTO THE WILD	$1.3	135	$9,476	+103	3	$2.4
17	THE BOURNE ULTIMATUM	$1.2	975	$1,215	–32	10	$224.5
18	TRANSFORMERS	$0.9	421	$2,218	–22	14	$316.5
19	SUPERBAD	$0.9	756	$1,168	–46	8	$120.3
20	FEAST OF LOVE	$0.8	1,203	$624	–56	2	$3.0

SOURCE: NIELSEN EDI. WEEKEND OF OCT. 5–OCT. 7 *WEEKEND GROSS AND GROSS-TO-DATE FIGURES IN MILLIONS
†INCLUDES SOME MULTISCREEN THEATERS AND PRINTS SHIPPED AS WELL AS INDIVIDUAL SCREENS

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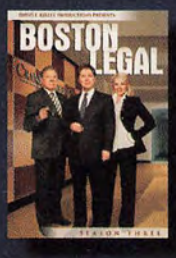

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Look who's talking: Jolson

Sound and Fury

The Jazz Singer gave movies a voice, but the 80-year-old film hits some wrong notes today.

BY STEVE DALY

The Jazz Singer
Al Jolson
Unrated, 88 mins., 1927

Why does the cover for *The Jazz Singer*—a three-disc paean to the creaky 1927 Al Jolson flick (not to be confused with a wretched 1980 remake starring Neil Diamond)—show its leading man, arms out in a crooner's pose, only in silhouette? Because there's an ugly stereotype under wraps here, that's why. The jacket soft-pedals the fact that Jolson spends a significant portion of *Jazz Singer* in blackface, masquerading as an African-American man—that is, as a grotesque, degrading approximation of one. Original posters for the movie featured Jolson's made-up visage; hence the censored DVD image.

Jolson, of course, didn't invent blackface. He was part of a larger pop-cultural obsession with ethnic impersonation. Born Asa Yoelson, the Jewish Lithuanian entertainer blunted his own "racial" heritage (a term used freely at the time in discussing Jewish identity) by assuming the trappings of another. The gimmick helped make him a recording superstar...and pigeonholed him forever inside an indefensible minstrel-show tradition.

Are we supposed to celebrate *The Jazz Singer* unabashedly, as this DVD set does? Among the voluminous extras—a commentary track, a documentary on the dawn of "talking picture" technology, a huge, nearly four-hour sampling of early sound short films—you'll find only passing, borderline-apologetic references to racial politics, and no one speaking from an African-American perspective. The movie itself, taken in context, still works—provided you can get past Jolson's bug-eyed acting style. The plot is powerful because it's so absurdly melodramatic: A stern Orthodox Jewish cantor (Warner Oland, who went on to caricature Asians in the Charlie Chan movies) wants his son, Jakie Rabinowitz (Jolson), to follow in his footsteps. But Jakie rebels. He leaves home, renames himself Jack Robin, lands a big Broadway show (that's where the blackface comes in), and is savagely rejected by his father. Jolson has a freaky ability to portray the wounds of that rejection, especially when Jack clings to his mama (Eugenie Besserer) as recompense. After battling his parents, Jack suddenly reforms, punts his Broadway opening night, and serves as a one-time-only cantor to honor his father's wishes as the old man lies deathly ill. It's a four-hanky spectacle.

Watching Jolson treat Jewish ritual as just another form of "showmanship," thereby equating blackface with cantorial melodies as an expression of a mournful history, remains a remarkable act of ethnic drag. Still, the sight of that dark makeup ultimately makes Jolson's act seem less empathetic than condescending. Thankfully, history has moved beyond this movie and its attitudes. How sobering to be reminded that something so wrong could ever have been so popular. **C**

Backstory

+ *The Jazz Singer* made Al Jolson a box office name. His 1928 film *The Singing Fool* became one of Hollywood's top grossers, far outstripping *Jazz Singer*. By the mid-'30s, Jolson fell out of fashion—until 1946's biopic *The Jolson Story* brought him back in vogue.

THE JAZZ SINGER: WARNER BROS./PHOTOFEST; *THE JOLSON STORY*: EVERETT COLLECTION

'Planet' Dearth

Director Robert Rodriguez's take on terror is bigger on frills than thrills.

BY CLARK COLLIS

Biker chicks McGowan and Marley Shelton

Planet Terror
Rose McGowan, Josh Brolin
Unrated, 105 mins., 2007

Why did Bruce Willis agree to cameo as a mutating, pustule-covered soldier in *Planet Terror*? According to director Robert Rodriguez's commentary, Willis so enjoyed appearing in Rodriguez's 2005 hard-boiled portmanteau *Sin City* that the actor told him, "I'll come make anything with you." So, when it was time to cast *Terror*—half of the *Grindhouse* double bill he codirected with Quentin Tarantino—Rodriguez placed the call. He also called his son, ex-roommate, doctor, and Realtor, all of whom appear in bit parts. Hopefully next time around they—and/or the director's dog-sitter—will get to appear in a better film.

Certainly, this splatterific tale of zombie types running amok in a rural Texas town is a long way from the precise, stylish *Sin City*. Rodriguez characterizes his tongue-in-cheek film as an homage to the works of John Carpenter. But Carpenter movies such as *Assault on Precinct 13* and *Escape From New York* are not only more thrilling but also funnier. Here, no amount of gunfire or evisceration can hide the sound of a project falling—and landing hard—in a gore-encrusted forest. True, Rodriguez's fake opening trailer for the "Mexploitation" epic *Machete* is chucklesome, while Brolin is deliciously sinister as a homicidal doctor. And the bonus docs, which cover "stunts," "sickos," and "badass babes," are agreeable enough. In fact, everything about this two-disc set suggests that *Planet Terror* was far more fun to construct than it is to watch. **B–**

"This splatterific tale of zombie types running amok in a rural Texas town is a long way from the precise, stylish *Sin City*."

Controversy Corner

WHEN IN ROME...

The sex-filled soldier-and-slave epic *Caligula* bares all on a new three-disc set

The most shocking thing about this CALIGULA isn't the graphic orgies, the severed heads, or Sir John Gielgud in a toga. It's the commentary, where such actors as Malcolm McDowell admit how much they despised the man who financed the film. *Penthouse* publisher Bob Guccione's wickedly controversial concept was to merge Hollywood production values—promising actors (like Helen Mirren, above), million-dollar sets, fancy screenwriter Gore Vidal—with hardcore X-rated porn. He clearly didn't make many friends shooting the story of Rome's most sinister emperor. McDowell recalls what he told the producer: "Bob, you really should have played this part.... You're Caligula." **C+** *—Benjamin Svetkey*

My Best Friend
Daniel Auteuil, Dany Boon
PG-13, 95 mins., 2007

Antiques dealer François (Auteuil) accepts his colleague's challenge: introduce her to his best friend within 10 days or give her his precious Greek vase. Problem is, François has no pals. So he hires a gregarious cabbie (Boon) to school him in the fine art of *amitié*. That he loses the bet but wins a friend sounds like the kind of saccharine Hollywood junk French films are supposed to eschew, right? Luckily, Patrice Leconte (*Intimate Strangers*) is too deft a director to spoil his dramedy with superficial life lessons. EXTRAS A skippable making-of. **B+** *—Missy Schwartz*

Evan Almighty
Steve Carell, Morgan Freeman
PG, 96 mins., 2007

Hammering home its eco-message with a mallet, the sequel to *Bruce Almighty* plays like an unholy cross between *Oh, God!* and *Mr. Smith Goes to Washington*. Your kids will think it's cute (mine did), and animal lovers will coo at the fuzzy li'l mammals boarding the ark two by two. It's famine for Carell fans, though. The star plods grimly through the film as a congressman–turned–modern-day Noah. EXTRAS Carell looks even more miserable introducing the deleted scenes and blooper reel. At least director Tom Shadyac bought the entire cast and crew bicycles. **C** *—Ty Burr*

ShowBusiness
PG, 104 mins., 2007

A score of Broadway musicals—from the Boy George bank-breaker *Taboo* to the puppet-packed hit *Avenue Q* to the Peter Allen biosmash *The Boy From Oz*—vie for the spotlight (and Tony Awards) in this doc chronicling the 2003–04 season. Theater fans will give it a standing ovation; others may be moved only to polite applause. EXTRAS There's random star chitchat (Antonio Banderas is a fan of the 1986 Bob Fosse flop *Big Deal*) and a fawning commentary—co-producer Alan Cumming *looooves* everybody—that promises to explain *Oz* star Hugh Jackman's absence from the film...but never does. **B** *—Jason Clark*

PLANET TERROR: RICO TORRES; EVAN ALMIGHTY: RALPH NELSON; CALIGULA: INDEPENDENT ARTISTS/PHOTOFEST

A Mighty Heart

Angelina Jolie
R, 108 mins., 2007

The 2002 kidnapping and execution of *Wall Street Journal* reporter Daniel Pearl shocked the world. Michael Winterbottom's dramatization mercifully averts our eyes from Pearl's grisly fate, but the decision to emphasize Pearl's pregnant wife Mariane's stoic vigil proves overly cautious. EXTRAS *Heart* could have benefited from the simmering tensions between Mariane and *WSJ* staff described in a making-of. Instead, the underwritten supporting cast seems resigned to reflect on Jolie's performance, which she calls "the most important thing I've done on film." **B–** —*Jeff Labrecque*

Man Push Cart

Ahmad Razvi
Unrated, 87 mins., 2007

Yes, this gritty pic about a Pakistani immigrant (Razvi) who spends his days hauling a coffee cart in Manhattan resorts to obvious plot devices (Abandoned kitten: good. Blowhard yuppie: bad). But writer-director Ramin Bahrani's vision of urban despair is so vivid, you can almost smell the bottomless cups of joe. EXTRAS Bahrani offers two curious shorts (one starring stray dogs, the other Lisa Bonet) and laces a commentary with anecdotes from the low-budget shoot. Razvi briefly stopped speaking to Bahrani after dragging the cart through barreling truck traffic for a scene. **B** —*Kerrie Mitchell*

Crazy Love

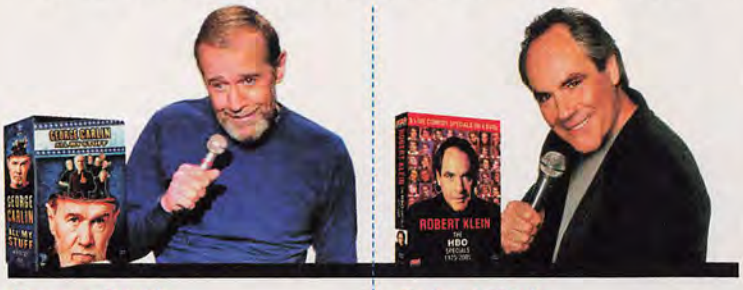
PG-13, 92 mins., 2007

A weirdly affecting documentary about two seriously strange New Yorkers. In 1959, Burt Pugach went to jail for 14 years after hiring a couple of goons to toss lye in his ex-girlfriend's face. Codirector (and famous damage-control publicist) Dan Klores tells the story via archival footage, interviews with journalists, and candid, witty chats with the couple themselves. The premise may be wacky, but the ending is as tender and charming—and fictional-seeming—as any Hollywood love story. EXTRAS In a commentary, the couple maintain the funny, barbed chemistry they share in the film. **A–** —*Karen Valby*

Double Take

LAST COMIC STANDING

In advance of '08 specials, two of stand-up's elder statesmen have released boxed sets of their HBO gigs. We take (laughing) stock.



George Carlin

No. of Specials Twelve, the most any comic's done for HBO. **Signature Bit** Those "seven words you can never say on TV" (or print in this magazine). **Still Funny** 1992's "Rockets and Penises in the Persian Gulf," detailing his "'Bigger D---' foreign policy theory." **Fun Fact** Joined the Air Force at 17; got court-martialed for "falling asleep on guard duty during a unit-simulated combat mission. I'm proud of that."

Robert Klein

No. of Specials Eight, including HBO's first ever in 1975. **Signature Bit** The song "I Can't Stop My Leg," improvised while stomping along to the blues at Second City. **Still Funny** 1995's "O.J. Simpson Case," a reenactment of how cops must have framed Simpson. **Fun Fact** Claims he turned down leads on *Night Court* and *M*A*S*H*. "Those kind of things, I don't regret," he says. Not convincingly. —*Mandi Bierly*

>EW.COM What are the best stand-up routines ever? Tell us at *ew.com/standup*

THE CHART

DVD SALES

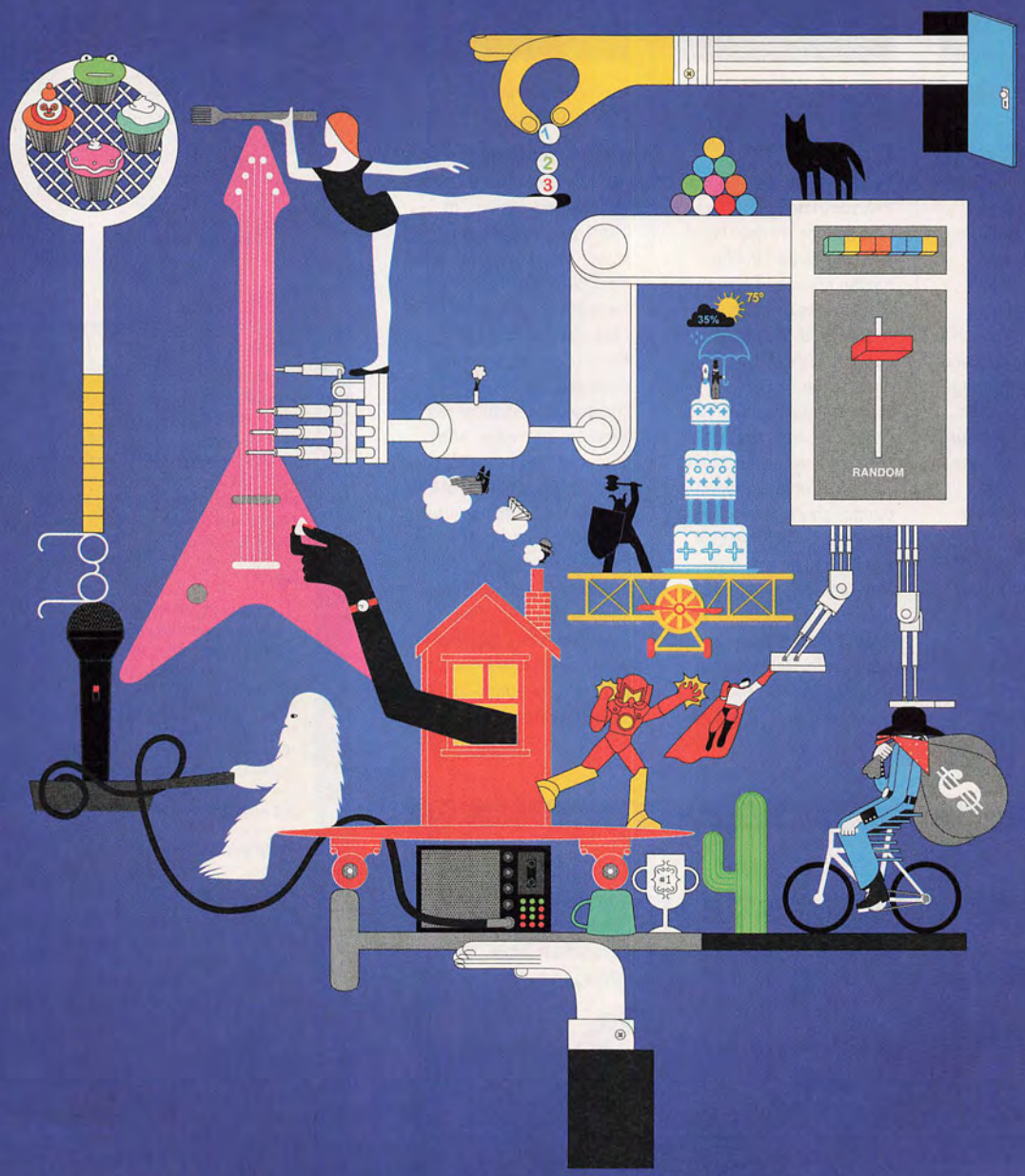
1 **KNOCKED UP**

No surprise here: The smash pregnancy comedy—starring Seth Rogen and Katherine Heigl—had a successful delivery at No. 1.

TOP 20		LAST WEEK	BOX OFFICE GROSS TO DATE*	WEEKS IN RELEASE	EW GRADE
1	**KNOCKED UP** *The two-disc edition's special features contain a spoof making-of documentary. Among the actors director Judd Apatow "hired" and then "fired" for the role of shlubby dad-to-be Ben Stone: heartthrobs Orlando Bloom and James Franco.*	–	$148.8	1	A†
2	**NEXT** *How many Philip K. Dick adaptations can you name besides 'Next'? Here are the biggies: 'Blade Runner,' 'Screamers,' 'Total Recall,' 'Confessions d'un Barjo,' 'Impostor,' 'Minority Report,' 'Paycheck,' and 'A Scanner Darkly.'*	–	$18.0	1	D†
3	**WE ARE MARSHALL**	1	$43.5	2	C+†
4	**BARBIE AS THE ISLAND...**	5	–	2	–
5	**BUG** *Director William Friedkin ('The Exorcist') saw a production of the Off Broadway drama 'Bug' and persuaded playwright Tracy Letts to pen a version for the big screen.*	–	$7.0	1	A–
6	**THE CONDEMNED**	2	$7.4	2	B–†
7	**FAMILY GUY: VOLUME 5**	4	–	2	–
8	**WILD HOGS**	8	$168.3	7	C+
9	**DEATH PROOF**	3	–	2	B–
10	**HEROES: SEASON 1**	10	–	5	A–
11	**300**	11	$210.6	9	B+
12	**GREY'S ANATOMY: SEASON 3**	9	–	3	B
13	**SMALLVILLE: SEASON 6**	6	–	2	–
14	**SUPERMAN: DOOMSDAY**	7	–	2	–
15	**THE OFFICE: SEASON 3**	16	–	4	A–
16	**BLADES OF GLORY**	12	$118.2	5	B
17	**DORA THE EXPLORER...**	–	–	1	–
18	**DISNEY PRINCESS...**	15	–	4	–
19	**DELTA FARCE**	18	$8.1	4	D–†
20	**CHARMED: THE FINAL SEASON**	13	–	3	B

SOURCES: RENTRAK'S RETAIL ESSENTIALS FOR THE WEEK ENDING SEPT. 29, 2007; NIELSEN EDI *IN MILLIONS
† ORIGINAL THEATRICAL GRADE

A MIGHTY HEART: PETER MOUNTAIN; MAN PUSH CART: JON HIGGINS; KLEIN: HBO/PHOTOFEST; KNOCKED UP: SUZANNE HANOVER



Can your channel do this?

Can your television channel become a karaoke machine or a yoga instructor at the push of a button? Can it teach you guitar or rewind a show? Can it play you free movies the moment you want to see them? Can it bring you your favorite shows, like *MTV's The Real World: Sydney* or *CSI*, whenever you want? Tough questions to ask a channel. But there is a channel that can say yes. It's your On Demand Channel from Comcast Digital Cable and it's called Channel 1. You know where to find us.

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Walsh's show is a medical trial

'Practice' Imperfect

ABC's *Grey's Anatomy* spin-off *Private Practice* is in desperate need of a script doctor.

BY KEN TUCKER

Private Practice
Wednesdays, 9 p.m.
ABC

The pleasure to be extracted from *Private Practice*—well, not so much pleasure as cringey curiosity—resides entirely in trying to figure out what's really going on inside the actors' heads as they skip through this latest Adults Are the New Spoiled Brats fantasy from *Grey's Anatomy* creator Shonda Rhimes.

I look at an intelligent actor such as star Kate Walsh, who may have figured, "Hey, spinning my character off *Grey's* might be my only shot to lead a TV show, so I'll play along," and I wonder how her brain processes such lines as "I am the interloper—I don't lope," which doesn't make sense, grammatical or dramatic, no matter how valiantly she parses it.

I look at a pro's pro such as costar Tim Daly, playing a serene alternative-medicine specialist. Daly should have had a hit with ABC's smart, funny 2005 series *Eyes*; instead he's wincing out a smile and saying to Walsh's Addison, "I like my women *real*."

You know the plot, right? Walsh's Dr. Addison Montgomery has left Seattle for a chichi Los Angeles medical co-op run by her college chum-turned-doctor, Naomi (*Kidnapped*'s Audra McDonald, replacing Merrin Dungey from last May's unofficial pilot on *Grey's*). And...well, that's it. The show's all about letting Addison spread her proverbial wings and dance naked around her new apartment. By the second episode, *Practice* was trying for a seriousness infusion with a sick-baby plot that left Addison literally handing out tissues. The show jerks tears one minute, and then introduces an exotic-dancer subplot so the women can complain that the men are "stripper-hugging."

With such silly mediocrity abounding, *Private Practice* makes the later, loony seasons of *Ally McBeal* look like Frederick Wiseman documentaries. McDonald, a gifted singer and actor, is consigned to play a neurotic angry woman, consumed by the breakup of her marriage. Amy Brenneman, who soldiered through *Judging Amy* with dignity, gets none here as Violet, a psychiatrist who admits to stalking a former, now-married boyfriend. Another star doc is played by Taye Diggs, who makes up in muscle definition what he lacks in the nuance of his line readings. He portrays McDonald's ex-husband, Sam, as though he's lost the will to flex.

And there's talent behind the camera as well: Producers include Marti Noxon (*Buffy the Vampire Slayer*) and Mark Tinker (*L.A. Law*, *NYPD Blue*)—the latter even directed the first episode. But the only real reason to keep watching is to mull motives and pay scales, and to wish everyone wittier, more challenging work in the (near, please, near) future. **C–**

Backstory

+ Before *Private Practice*, the drama's six docs starred in a combined 12 network shows, and that's just since 2000. With *The Nine*, *Eyes*, and *The Fugitive*, Tim Daly (above) and Taye Diggs (*Day Break*, *Kevin Hill*, *Ally McBeal*) lead the pack with three each.

PRIVATE PRACTICE: CRAIG SJODIN; DALY: ERIC OGDEN

'Big' Bust

CBS' comedy about geniuses is a master class in sitcom stereotypes.

BY HENRY GOLDBLATT

The Big Bang Theory
Mondays, 8:30 p.m.
CBS

Battlestar Galactica, Klingon Boggle, and a 1974 Stephen Hawking lecture are all mentioned in the *Big Bang Theory* premiere. They have one other trait in common, too: They're all more pleasurable ways of spending your time than this lamebrained sitcom.

Leonard (*Roseanne*'s Johnny Galecki) and Sheldon (Jim Parsons) are nerdy physicists whose fingers seem to have left their noses just moments ago. Across the hall is Penny (*8 Simple Rules*' Kaley Cuoco), a blond bimbo who doffs her clothes in the first 15 minutes of the pilot and works at the Cheesecake Factory—the mere mention of her career choice is apparently guffaw-worthy, according to the laugh track. Throw in Leonard's *Beauty and the Geek* crush on Penny and you've pretty much got the premise. To call this a one-joke sitcom would be a stretch.

Less *Bang* for your buck: Parsons and Galecki

Even if you're not sensitive to Cheesecake Factory barbs, there's not much to like here. The dialogue—"I can't look at you or your avatar right now"—falls flat. A few episodes in, the writers are already performing acrobatics with the script in order to get Penny and the dorkasauruses to mouth-breathe the same air. As for the plotting (*Sheldon insults his boss, Sheldon is fired, Sheldon is rehired*), let's just say you don't need an advanced degree to follow it.

The cast is apt enough; Parsons, in particular, does a nice take on *Frasier*'s Niles. But overall, Leonard and Sheldon earn a grade they've probably never seen before. **C–**

EW.COM POLL

Which is your favorite *CSI* series?

73% *'CSI'*
15% *'CSI: Miami'*
10% *'CSI: NY'*
2% *I don't watch 'CSI'*

NEXT WEEK: Which reality show are you most avidly following? To vote, go to *ew.com/tvpoll*.

THE KNOW-NOTHING-AT-ALLS

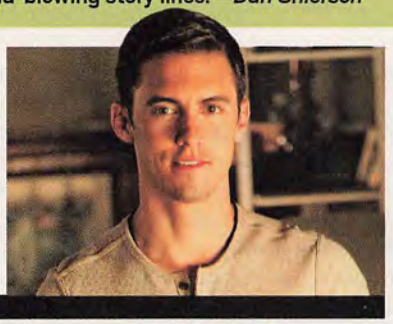
Christina Applegate is filled with forget in the new ABC comedy *Samantha Who?* (debuting Oct. 15), making amnesia the hottest TV trend since...hmmm, we can't recall. Here's a quick CAT scan of three mind-blowing story lines. —*Dan Snierson*

Samantha Who? (ABC)

Patient History Samantha (Applegate) wakes up after a car-accident-induced coma unable to remember anything—including that she was a bitch and a cheater. **Symptoms** Pathological chattiness. Cutesy awkwardness. And, even though she's now a "good" girl, a perplexing desire to keep a catty lush of a best friend (Jennifer Esposito). **Prognosis** With the show hinging entirely on amnesia, full memory recovery is unlikely until either series' end or a premise change to the more philosophical *Samantha Why?*

Ugly Betty (ABC)

Patient History After *her* car accident (can everyone please remember to drive carefully?), transsexual Alexis (Rebecca Romijn) can't recall her life as a woman, and thinks she's still pre-op Alex. **Symptoms** Unusual interest in watching baseball, bonding with her nasty father, and exploring her own body with frequent breast examinations. **Prognosis** This loopy *my-sex-change-is-news-to-me!* angle is so high camp—even for *Betty*—that Alex(is) should only man up for a handful of episodes.



Heroes (NBC)

Patient History Peter (Milo Ventimiglia) is found handcuffed, shirtless, and disoriented in a cargo container in Ireland, making him the unluckiest man in Shamrockville. **Symptoms** New haircut. Great pecs. Magical tattoo. Electrical bursts shooting out of his hands. (Possible previous condition.) **Prognosis** He might fill in the blanks soon, as he was conveniently left with a box of his possessions. If not, he could always use his superpowers to borrow someone else's memories and "forget" to give them back.

THE BIG BANG THEORY: GREG GAYNE; *CSI:* ANDREW SOUTHAM; *SAMANTHA WHO?* BOB D'AMICO; *UGLY BETTY:* KAREN NEAL; *HEROES:* CHRIS HASTON

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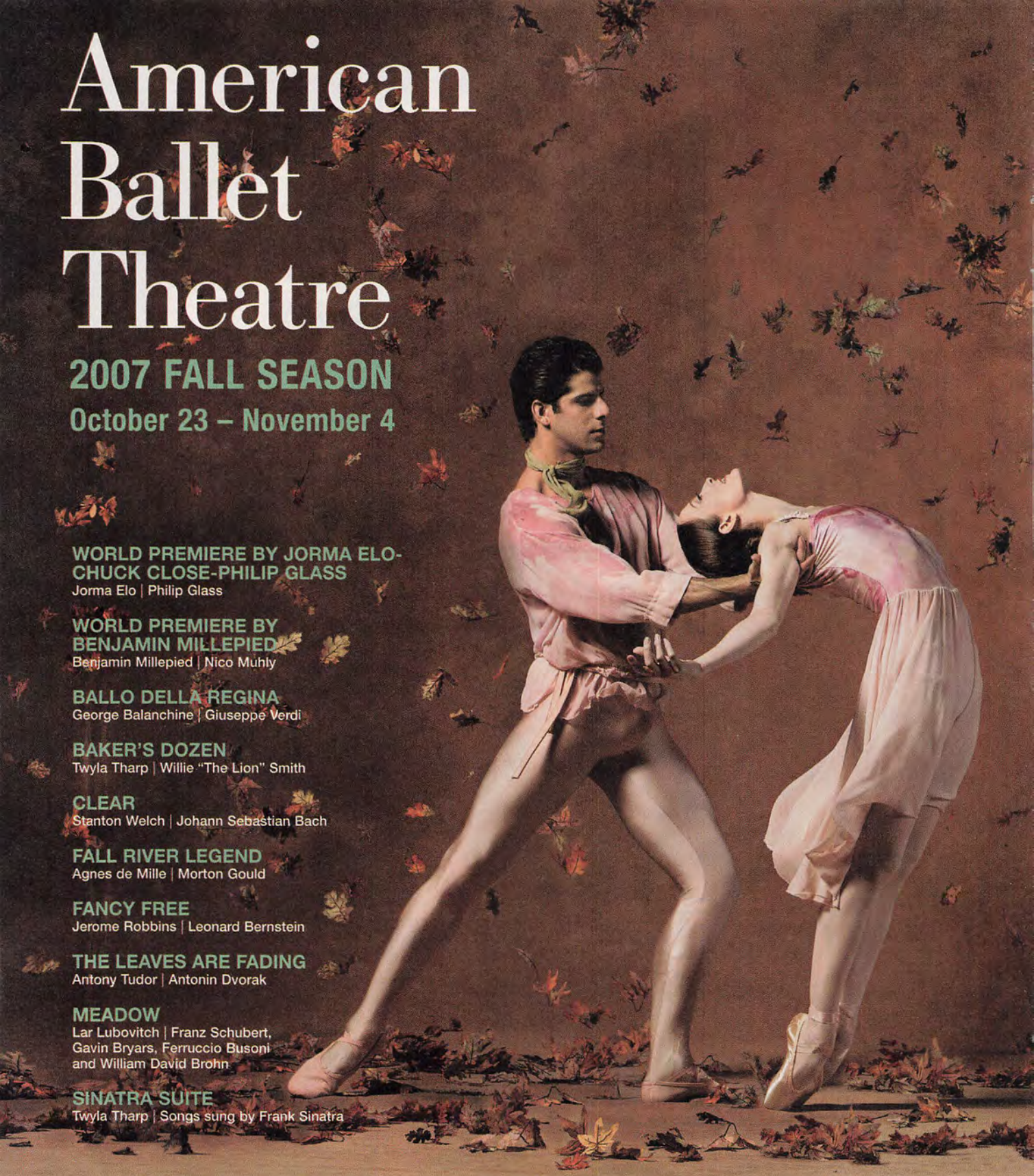

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Jorma Elo | Philip Glass

WORLD PREMIERE BY BENJAMIN MILLEPIED
Benjamin Millepied | Nico Muhly

BALLO DELLA REGINA
George Balanchine | Giuseppe Verdi

BAKER'S DOZEN
Twyla Tharp | Willie "The Lion" Smith

CLEAR
Stanton Welch | Johann Sebastian Bach

FALL RIVER LEGEND
Agnes de Mille | Morton Gould

FANCY FREE
Jerome Robbins | Leonard Bernstein

THE LEAVES ARE FADING
Antony Tudor | Antonin Dvorak

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Julie Kent and Marcelo Gomes in *The Leaves Are Fading*. Photo © Lois Greenfield 2007.

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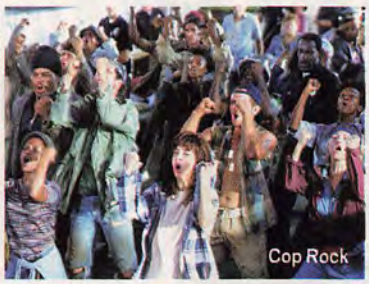
Please Forget the Lyrics

Which is more off-key: CBS' new musical series 'Viva Laughlin,' or hall-of-fame singing stinker 'Cop Rock'?

Viva Laughlin


Cop Rock

When the going gets tough, the tough get...singing? That was the premise of ABC's short-lived 1990 musical drama *Cop Rock*, which showcased police and perps breaking into song. After 17 years of blissful silence, the TV musical drama—telemusirama? dramicalvision?—is back with CBS' *Viva Laughlin* (debuting Oct. 18, 10 p.m.), the story of a crooning casino magnate (*Miss Potter*'s Lloyd Owen). How does *Viva* measure up to the boys in blue on the surreal-o-meter? Well, *Laughlin* does have Hugh Jackman performing a Rolling Stones number on top of a roulette table, as well as Melanie Griffith belting out Blondie in her lingerie. (Why, CBS, why?) However, the show's classic-rock sing-alongs fail to match the bizarreness of the original *Cop Rock* soundtrack, featuring a crackhead serenading her baby before selling her for $200 (which, incidentally, is just bad business), a jury magically morphing into a gospel choir, and a criminal rapping "He calls you son/He's not your dad/He's just a dumb white cop/You made him mad."(Watch your back, Kanye!) *Laughlin* may be bad—and oh, it's bad—but for pure unintentional entertainment, we're still singing *Rock*'s praises. —*Dalton Ross*

SOUND BITES

"I couldn't sleep at all last night. Angie kept my Sharper Image white-noise/aromatherapy machine. She knows I can't sleep without the sound of the ocean and the smell of bacon."
—TRACY (TRACY MORGAN) ON *30 ROCK*

"Ryan wants everything in our company to be about e-mails and IMs. But I think he is forgetting about the original instant message: letters attached to baskets of food."
—MICHAEL (STEVE CARELL) ON *THE OFFICE*

"Like I'm gonna keep anyone warm. I weigh seven pounds. I can't keep *myself* warm."
—COURTNEY, REBUFFING JEAN-ROBERT'S ATTEMPTS TO SNUGGLE FOR WARMTH, ON *SURVIVOR: CHINA*

"Great. Butchest moment of my life and it's wasted on my sister."
—KEVIN (MATTHEW RHYS), WHO IS GAY, AFTER OPENING A STUCK WINDOW FOR SARAH (RACHEL GRIFFITHS), ON *BROTHERS & SISTERS*

"You've gotta give what's-his-face credit."
—THE DEVIL (RAY WISE), LOOKING UP AT GOD DURING A BRILLIANT THUNDERSTORM, ON *REAPER*

THE CHART

THE RATINGS

1 CSI

CBS' red-hot procedural won round 2 of its top-of-the-chart battle with *Dancing With the Stars*, though by only 800K viewers.

THE TOP 20

		VIEWERS*	LAST WEEK
1	**CSI** CBS, Thursday, 9 p.m.	21.0	1
2	**DANCING WITH THE STARS** ABC, Monday, 8 p.m.	20.2	2
3	**GREY'S ANATOMY** ABC, Thursday, 9 p.m.	18.5	3
4	**SUNDAY NIGHT FOOTBALL** NBC, Sunday, 8:25 p.m.	18.3	11
5	**DESPERATE HOUSEWIVES** ABC, Sunday, 9 p.m.	17.8	4
6	**HOUSE** Fox, Tuesday, 9 p.m.	17.4	6
7	**NCIS** CBS, Tuesday, 8 p.m.	16.4	15
8	**DANCING WITH THE STARS** ABC, Tuesday, 9 p.m.	15.9	–
9	**CSI: MIAMI** CBS, Monday, 10 p.m.	14.7	10
10	**CRIMINAL MINDS** CBS, Wednesday, 9 p.m. ➔ *While frosh series 'Private Practice' (No. 17) and 'Bionic Woman' (No. 25) trumped incumbent 'Minds' in the first Wednesday 9 p.m. time-slot battle, round 2 was a different story, as Mandy Patinkin's final episode gained 1.9 million viewers—beating both newbies in the process.*	14.6	22
11	**WITHOUT A TRACE** CBS, Thursday, 10 p.m.	14.2	9
12	**SURVIVOR: CHINA** CBS, Thursday, 8 p.m.	14.1	14
13	**TWO AND A HALF MEN** CBS, Monday, 9 p.m.	13.2	18
14	**PUSHING DAISIES** ABC, Wednesday, 8 p.m. ➔ *Whimsy ruled at 8 p.m. on Wednesday, as ABC's new stylized drama starring Lee Pace and Anna Friel debuted to sweet-smelling numbers.*	13.0	–
	COLD CASE CBS, Sunday, 9 p.m.	13.0	17
16	**CSI: NY** CBS, Wednesday, 10 p.m.	12.7	21
17	**PRIVATE PRACTICE** ABC, Wednesday, 9 p.m.	12.4	12
18	**HEROES** NBC, Monday, 9 p.m.	12.0	7
19	**BROTHERS & SISTERS** ABC, Sunday, 10 p.m.	11.9	19
20	**EXTREME MAKEOVER: HOME EDITION** ABC, Sunday, 8 p.m.	11.8	13
	OFF THE CHART *Welcome to the small leagues, kid! The debut of 'Law & Order: Criminal Intent' on USA garnered 3.8 million viewers, 230,000 less than the debut of the channel's summer hit, 'Burn Notice.'*		

* IN MILLIONS WEEK OF OCT. 1–7, 2007 SOURCE: NIELSEN MEDIA RESEARCH

VIVA LAUGHLIN: ROBERT VOETS; *COP ROCK*: DANNY FELD/ABC PHOTO ARCHIVES; MORGAN: BRYAN BEDDER/GETTY IMAGES; *CSI*: RON JAFFE

BY ALYNDA WHEAT

WHAT to WATCH

A day-to-day guide to notable programs*

Mad love: John Slattery and Hamm sell everything from cigarettes to souls

MUST WATCH OF THE WEEK

SEASON FINALE

THURSDAY

10–11PM

Mad Men AMC, TV-14-LS

Last week's revelation that Don Draper (Jon Hamm) stole his identity from a dead war buddy was—like so much about *Mad Men*—just the right kind of shocking. Tonight, yet another of his secrets gets out, sending poor wife Betty (January Jones) into her umpteenth emotional tailspin. Since its fizzy premiere, this discomfiting period drama has grown more engrossing as it tackles gender roles, marital non-bliss, homophobia, anti-Semitism, and a host of other messy social ills. It takes talent to pull that off in an inaugural season, and that's what makes *Mad Men* such an easy show to love: It gets everything right. **A** —*Nicholas Fonseca*

Monday 10.15

Drew Carey Steps In!

11AM–NOON

The Price Is Right

CBS, TV-G

Wait a sec, there's a younger dude walking around, they've had the place redone, and there are pricier cars in the driveway. Omigod, Bob was *totally* the starter host.

8–9PM

Top Gear

BBC America, TV-PG

I know, you didn't care for that ABC show about celeb race-car drivers, so why watch Hugh Grant doing it? Because the British version is always better. It's a rule.

8:30–9PM

Aliens in America

The CW, TV-PG-D

Muslim tries to build rocket. Awkwardly sublimated terror-related humor ensues.

9–11PM*

The Mysterious Human Heart

PBS, TV-PG

Go ahead, skip it. You'll learn about heart disease sooner or later...probably sooner. **check local listings*

9–10:01PM

Heroes

NBC, TV-14-V

Even Micah's *cousin* has powers. Okay, new plan: We normals mix with the supers, producing semi-powered babies who can't fly but can sorta hover a little. Fine, *you* come up with something!

10–10:30PM

Weeds

Showtime, TV-MA-DLS

In which Nancy focuses on the good things about Agent Wonderbread: his easy smile, his gentle eyes, his kick-ass death benefits.

10–11PM

CSI: Miami

CBS, TV-14-DSV

Bad: Speedle, that CSI who died in season 3? Not so dead, actually.
Worse: Not the first time *Miami*'s pulled this stunt.
Worst: Probably not the last.

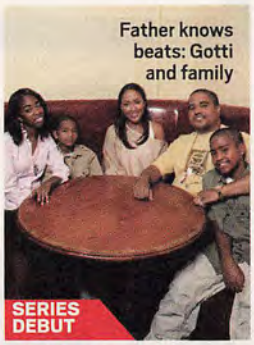
Series Debut

10–10:30PM

The Salt-N-Pepa Show

VH1, TV-14

You have questions: Did Salt find God? Did Pepa become an actress? Did Spinderella haunt spice racks looking for a new crew? Find out!



Father knows beats: Gotti and family

SERIES DEBUT

10:30–11PM

Gotti's Way

VH1, TV-PG

While hip-hop moguls like Jay-Z toy with retirement, Irv Gotti, head of record label Murder Inc., aims to reclaim former glory—in spite of an anemic talent roster (Ja Rule? Vanessa Carlton?). Gotti is incredibly likable, sweet even (especially with 15-year-old daughter Angie), and this series makes you root for him to succeed. Even more fascinating is his relationship with separated wife (and best friend) Deb. Their will-they/won't-they dance plays like a music-biz Ross and Rachel. B+ —*Tim Stack*

*TIMES ARE EASTERN DAYLIGHT AND ARE SUBJECT TO CHANGE

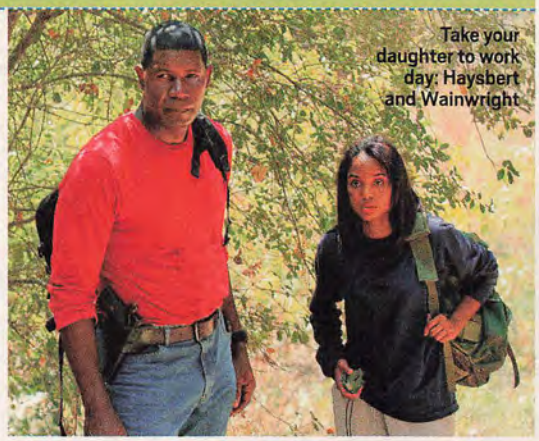
Tuesday 10.16

8–8:30PM
Cavemen
ABC, TV-PG-DLS
It was this or *Carpoolers*, and I figured six of one...

9–10PM
Reaper
The CW
Sam gets a white dove to trap souls, wonders how long the devil's been ripping off John Woo, decides there's not much Woo can do about it.

10–11:30PM*
Wordplay
PBS, TV-PG
Crossword doc separates the pen men from the pencil boys. **check local listings*

Series Debut
10:30–11PM
Two Dudes Catering
Food, TV-G
Catering in L.A. has to be the sweetest gig *ever*: Tons of events, but no one ever eats.


Take your daughter to work day: Haysbert and Wainwright

9–10PM
The Unit CBS, TV-14-LV
As usual, *The Unit* covers fronts foreign and domestic, as Jonas (Dennis Haysbert) field-tests his newly enlisted daughter (Angel Wainwright), while his team extracts embassy workers from a firefight in Abidjan. The father-daughter plot is engaging, but the painfully taut scenes with the team are the real draw. Guerrillas bear down on the escapees as they inch through a minefield, trying desperately to reach a ride home; Tony Soprano's last stop for onion rings wasn't this tense. It's episodes like this that continue to persuade viewers in a politically fractious wartime nation to watch a military show. A–

Wednesday 10.17

Pierson, in flagrante lipsticko

9–10PM
Hotel Babylon BBC America, TV-14
Still in mourning for *Footballers Wive$*? Move on, jilted Anglophile! There's tons of seedy fun in this revolving-guest-star series that's part *Upstairs, Downstairs*, part *Love Boat*. Tonight the spotlight lands on receptionists Ben (Michael Obiora) and Anna (Emma Pierson): Black, gay Ben has an identity crisis when a rapper—and frenemy from his old neighborhood—checks into the Babylon, while irrepressible social climber Anna does her best Cinderella, crashing a ball, losing a shoe, but still not quite landing a prince. Yes, there's a blink-and-you'll-miss-it moment of depth, but fret not—it's only just a moment. B+

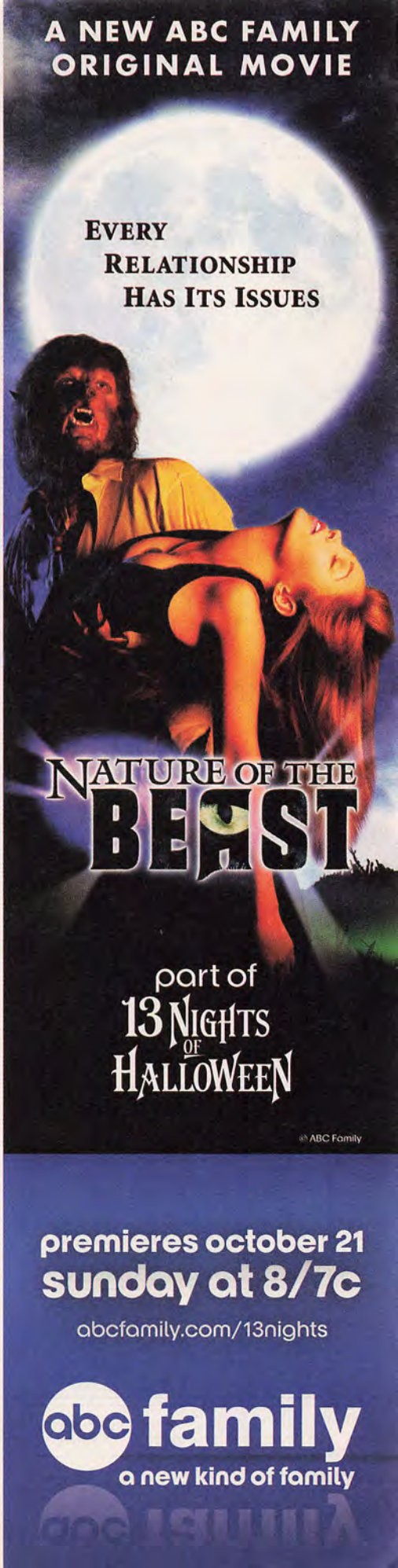
8–10PM
BET Hip Hop Awards '07
BET, TV-14
It only *seems* like there's an awards show every week.

8–9PM
Pushing Daisies
ABC, TV-PG-DLV
Chuck laces the pies with uppers, making it the diciest pastry since *Sweeney Todd*.

Series Debut
10–11PM
Storm Chasers
Discovery, TV-PG
A whole season of tornado porn, just the way you like it: fast, dirty, and clockwise.

10–10:59PM
Life
NBC, TV-14-D
Why do I always list *Life*? For the same reason I never list *Gossip Girl*. Oh, the power I wield!

THE UNIT: MICHAEL DESMOND; HOTEL BABYLON: JAY BROOKS



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UNITED STATES POSTAL SERVICE
STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION
1. Publication Title: Entertainment Weekly
2. Publication Number: 1049-0434
3. Filing date: October 1, 2007
4. Issue Frequency: Weekly except for the first issues of January, May, and July, with an additional issue in June
5. Number of Issues Published Annually: 50
6. Annual Subscription Price: $61.04
7. Complete Mailing Address of Known Office of Publication: 1675 Broadway, New York, NY 10019-5820
8. Complete Mailing Address of Headquarters or General Business Office of Publisher: Entertainment Weekly Inc., 1675 Broadway, New York, NY 10019-5820
9. Full Name and Complete Mailing Address of the Publisher, Editor, Managing Editor:
Publisher: David Morris, Entertainment Weekly Inc., 1675 Broadway, New York, NY 10019-5820
Editor: None
Managing Editor: Rick Tetzeli, Entertainment Weekly Inc., 1675 Broadway, New York, NY 10019-5820
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13. Publication Title: Entertainment Weekly
14. Issue Date for Circulation Data Below: September 14, 2007
15. Extent and Nature of Circulation:

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies:	2,113,852	2,146,858
b. Paid Circulation:		
1. Mailed Outside-County Paid Subscriptions Stated on PS Form 3541:	1,550,271	1,390,444
2. Mailed In-County Paid Subscriptions Stated on PS Form 3541:	0	0
3. Paid Distribution Outside the Mails, Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS:	70,593	113,845
4. Paid Distribution by Other Classes of Mail Through the USPS:	0	0
5. Total Paid Distribution:	1,620,864	1,504,289
c. Free or Nominal Rate Distribution:		
1. Free or Nominal Rate Outside-County Copies Included on PS Form 3541:	332,590	464,313
2. Free or Nominal Rate In-County Copies Included on PS Form 3541:	0	0
3. Free or Nominal Rate Copies Mailed at Other Classes Through the USPS:	755	137
4. Free or Nominal Rate Distribution Outside the Mail:	15,451	14,743
d. Total Free or Nominal Rate Distribution:	348,796	479,193
e. Total Distribution:	1,969,660	1,983,482
f. Copies Not Distributed:	144,192	163,376
g. Total:	2,113,852	2,146,858
h. Percent Paid:	82%	76%

16. Publication of Statement of Ownership will be printed in the October 19, 2007, issue of this publication.
17. Signature and Date: Nancy Ryan, General Manager September 26, 2007

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Thursday 10.18

8–9PM
Ugly Betty
ABC, TV-PG-L
Betty spazzes on a class assignment and plagiarizes *Mode*. Don't steal magazine writers' ideas, Betty. We have so few, and we need them to pay the cable bill.

9–10:01PM
The Office
NBC, TV-PG
Michael hits a worker bee up for a loan? *Sigh*. It's an employee's worst day when he realizes it doesn't matter how many promotions he gets—he'll always be broke.

11–MIDNIGHT
When Forensics Fail
MSNBC
Ironclad evidence? *Wellllll*, given the way it can be misinterpreted, more like Velcro-clad.

11–MIDNIGHT
MLE Chowdown: Wedges and Wings
Spike TV
Hot-dog champ Joey Chestnut battles Takeru Kobayashi, that Japanese dude who looks as inappropriately buff as Carrot Top.

Elder stateswoman: Haddock tosses her rainbow hat in the ring

9–10:30PM
Run Granny Run
HBO, TV-PG-L
This winning—at least for the viewer—documentary tracks the quixotic attempt by 94-year-old Democrat Doris "Granny D" Haddock to unseat incumbent New Hampshire senator Judd Gregg during the 2004 election. The plucky, straight-talking retiree makes for a fabulous subject, and the sequence in which she debates her patronizing Republican opponent is surprisingly and rewardingly tense. Alas, while Haddock sought to prove with her campaign that ordinary people can get elected to office, this film proves quite the opposite. A– *—Clark Collis*

RUN GRANNY RUN PAUL CHAN

Friday 10.19

8–9PM
Deal or No Deal
NBC, TV-PG
Elizabeth Edwards and Alec Baldwin surprise a breast cancer survivor.

9–10PM
Moonlight
CBS, TV-14-LV
Not to nag, Mick, but don't the sun-sensitive tend *not* to live in L.A.?

Season Premiere
10–10:30PM
Celebrity Rides: Burt Builds a Bandit
DIY, TV-PG
By "builds" Mr. Reynolds means "supervises."

10–11PM
Men in Trees
ABC, TV-PG-DL
Marin is lost in the woods again. I know! But to be fair, you can't exactly MapQuest wilderness.

SERIES DEBUT
For those about to rock, we may mute you

↘ PREVIEW
8–10PM
The Next Great American Band
Fox, TV-PG-L
The folks behind *American Idol* issued a call to arms to all aspiring bands, be they pop, rap, country, punk, thrash, etc. (Note to the hopeful polka band: You are here for novelty purposes only. This is 2007.) Now a panel of judges (including the Goo Goo Dolls' John Rzeznik and percussionist/Prince protégée Sheila E.) and you, viewing public, will determine which group receives a recording contract—or at least excessive Fox airtime. We have but two humble requests for the bands: Do not check into a "Hotel California," or start "Takin' Care of Business." —*Dan Snierson*

Saturday 10.20

Marathon Alert!
8AM–8PM
Damages
FX, TV-14
They say they want us to watch every week, then they go and marathon the whole season. Aww, enablers are so precious.

6–6:30PM
Allure Backstage: Hottest Beauty Trends
Style
Friends don't let friends wear last season's lipstick.

D-LIST DISH

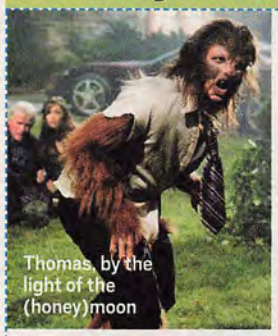
6–7PM
Kathy Griffin: The E! True Hollywood Story
E!, TV-14-L
Just dying to see what E! dug up that wasn't already in Kathy's act.

9–10PM
Torchwood
BBC America, TV-14
Yep, the old hearing-other-people's-thoughts-all-the-time chestnut used to be way trippy. Then came blogs.

10–11PM
John Edward Cross Country
WE tv, TV-PG-L
Want folks to believe your chats with the dead are real? Try staying off the set of *Ghost Whisperer*.

11:30PM–1AM
Saturday Night Live
NBC, TV-14
Don't you worry, *SNL* viewers. I'm filing a class-action restraining order against train-wreck cameo Chevy Chase right now. The unfunny man won't bother us again. Shh...*shhhhh*.

Sunday 10.21


Thomas, by the light of the (honey)moon

9–11PM
Incredible Human Machine
National Geographic, TV-14
Fact: Aerosmith frontman Steven Tyler's vocal cords slam together an average of 170 times per second. Think yours can do that? Dream on.

8–10PM
Nature of the Beast
ABC Family, TV-14-DLV
The likable Eddie Kaye Thomas (*American Pie*) plays a groom who has yet to tell his fiancée (*The O.C.*'s Autumn Reeser) that he's a werewolf. Only when he does—and the two track the alpha man/dog that turned him (*Ugly Betty*'s Eric Mabius, slumming)—do things finally get interesting. Or at least semi-entertaining. C+ —*Mandi Bierly*

9–10PM
Cold Case
CBS, TV-14-DLV
Talk about a long con: Grifter finally dies of a 1989 gunshot wound.

9–10:01PM
Desperate Housewives
ABC, TV-14-DLS
The gays are coming! The gays are coming! Quick, spruce up those lawns, suck in those guts, and make that conversation sparkle, dammit!

MEET THE PARENT

9–10PM
Dexter
Showtime, TV-MA-LSV
Rita's mom (JoBeth Williams) has a dilemma: She *could* tell Rita that Dexter's nuts, but it's so hard to find a guy who likes kids.

10–11PM
Girl Meets Cowboy
WE tv, TV-PG-L
L.A. girls land on the wrong side of the sushi bar when their cowboy teaches them how to catch and gut fish.

10–10:30PM
Curb Your Enthusiasm
HBO, TV-MA
Larry's DVR is acting up. I'm not sure what makes me giddier: that an obscenely rich dude has a middle-class problem, or that his TiVo hates him too.

Parliament and the funky delegate: Horrocks has the winning ticket

9–11PM*
The Amazing Mrs. Pritchard
PBS, TV-PG
In this five-parter from *Masterpiece Theatre*, grocery manager Ros Pritchard (*Little Voice*'s Jane Horrocks) accidentally finds herself leading a governmental groundswell, and before she can even be careful what she's wished for, ends up elected prime minister. (Sorry, Granny D, it only works in fiction.) *Mrs. Pritchard* aims for an unusual tone—equal parts fairy and cautionary tale—as Ros' success uncovers fractures unsettlingly close to home. *Mrs. Pritchard* is as uneven as it is unbelievable, but the charming Horrocks always was good at the tough sell. B **check local listings*

THE NEXT GREAT AMERICAN BAND: FRANK MICELOTTA; GRIFFIN: JEFFREY MAYER/WIREIMAGE; *NATURE OF THE BEAST*: JOHN MEDLAND; WILLIAMS: KEVIN WINTER/GETTY IMAGES/THINKFILM

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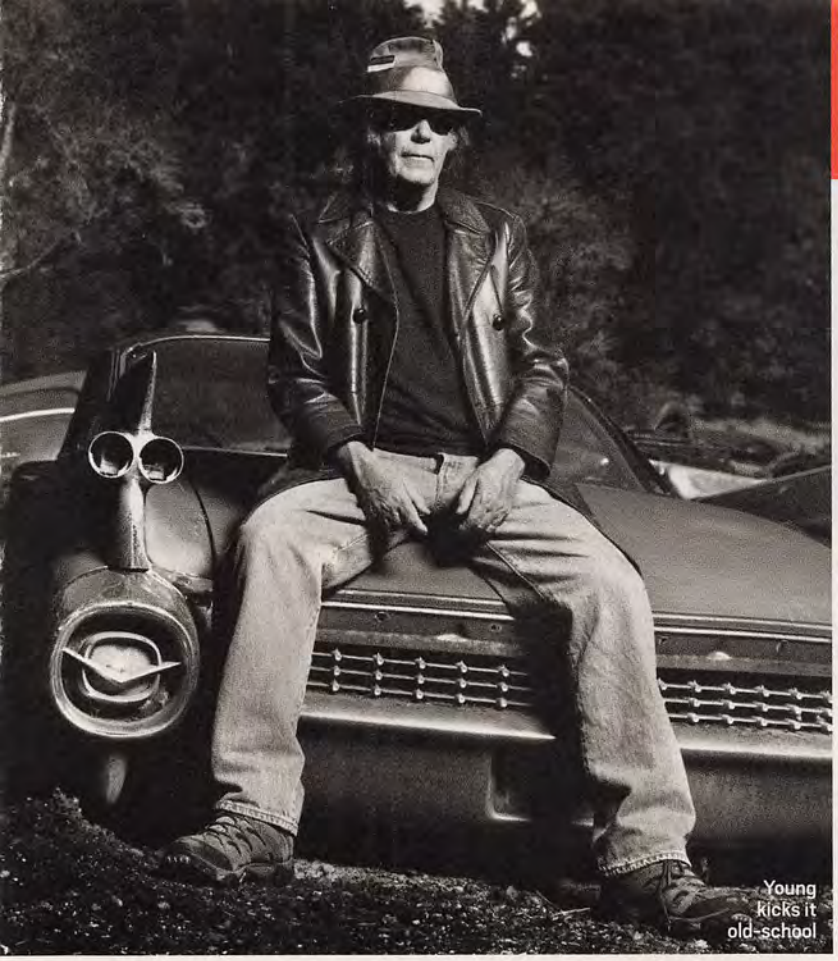
Young kicks it old-school

'Chrome' At Last!

Taking cues from his famous '77 bootleg, Neil Young writes his most satisfying LP in years.

BY CHRIS WILLMAN

Neil Young
Chrome Dreams II
(Reprise)
Rock

Neil Young has come up with some nutty album concepts over the years. (Remember when he sang most of 1982's electronic *Trans* through a vocoder?) But releasing a sequel to an unreleased record is peculiar even for him. The title of his latest refers to *Chrome Dreams*, a collection that came tantalizingly close to hitting stores in 1977 before Young mysteriously shelved it. Had it seen daylight, the original and widely bootlegged *Dreams* might have been one of his defining LPs, since it included early versions of eventual classics like "Powderfinger" and "Like a Hurricane." Maybe branding this one a follow-up to something that officially doesn't exist is the 61-year-old firebrand's waggish way of telling faithful followers that even though he controversially charges as much as $260 for a ticket nowadays, he's still the incorrigible kook they know and love. But there's serious intent to the titular in-joke too: He's signaling to fans that in the grooves, where it counts, he's back in Classic Neil mode.

If you're hoping *Chrome Dreams II* includes a "Like a Hurricane II," you may be disappointed: No one's likely to place this among the top tier of Young's 40-some solo albums. But it *is* his most enjoyable and well-rounded one in, like, an eternity. Lately, he's given us collections of either Crazy Horse noisefests or rootsy napfests, and rarely the twain did meet. He mixes all that up on *Dreams II*, a nifty exercise in extreme dynamics—just like the original *Dreams*, which had short-and-sweet acoustic numbers almost bizarrely juxtaposed with cranky epic rockers. Here, the contented "Boxcar" has Young playing the hobo and plucking the banjo for just shy of three minutes—followed by the 18:15 "Ordinary People," a populist narrative with 18 verses and nearly as many amped-up guitar solos. It's an album inclusive enough for both "Dirty Old Man," a garage-rock sinner's rant, and "The Way," a beautiful minor-key hymn that sounds like a recruiting anthem for the gloomiest cult you'd ever want to join.

Rock doesn't have many—okay, *any*—other mavericks who can pull off the feedback-fury thing and the country-layabout thing, so it's a treat to have Young bring both sides together so holistically on *Dreams II*. *Holistic* also describes the lyrics: Titles like "Shining Light," "The Believer," and "No Hidden Path" all suggest a vaguely spiritual contentedness that is inspiring better material than the topical anger that fueled last year's undercooked *Living With War*. Between the distortion and Dobros, and amid this album's turbulent but ultimately peaceable extremes, it's clear that—to borrow from *The Big Lebowski* and its bliss-loving hero—the dude *abides*. **B+**

>DOWNLOAD THIS: "Ordinary People"

Backstory

+ Many fans considered "Ordinary People" to be Neil Young's greatest unreleased song ever after he premiered it on tour in '88. So why mess with perfection? The *Chrome Dreams II* version was recorded circa '88 and is the only track here to feature his late-'80s band, the Bluenotes.

Mighty Heart

Jimmy Eat World are hooked on a refined, more grown-up feeling.

BY ANDY GREENWALD

Jimmy try not to show too much emo

EW PICK

Jimmy Eat World
Chase This Light
(Interscope)
Rock

The members of Jimmy Eat World—like all sentient beings over the age of, say, 16—are on record as loathing the term *emo*. But since they're stuck with it (in fact, many consider their recently rereleased 1999 album, *Clarity*, to be the much-maligned genre's finest moment), perhaps they'll accept some sincerely unbackhanded flattery. Their sumptuous fifth album, *Chase This Light*, is what emo should sound like: big emotions, sure, but also big hooks, big stakes. And big rewards.

Frontman Jim Adkins is allergic to the adolescent histrionics favored by his mopey peers (Fall Out Boy, Panic! At the Disco)—"The beauty is in what isn't said," he sings defiantly on the title track. Instead, he brings a teenage sense of wonder to a more adult landscape, giving voice to the complicated feelings of commitment, trust, envy, and loss that are achingly familiar even to those not prone to sporting heavy black mascara or shopping at Hot Topic. With the expert assistance of superproducer Butch Vig (Nirvana, Smashing Pumpkins), Adkins and the band (guitarist Tom Linton, bassist Rick Burch, and drummer Zach Lind) brilliantly fuse the extroverted guitar pop of their self-titled 2001 platinum breakthrough album with the heft of 2004's more pensive *Futures*. From the fuzzed-out crunch of opener "Big Casino" to the elegiac crescendos of closer "Dizzy," *Light* is a master class in hard rocking for the soft-hearted.

A >DOWNLOAD THIS: **"Here It Goes"**

"[This] is what emo should sound like: big emotions, sure, but also big hooks, big stakes. And big rewards."

CHOICE CUTS

EW.COM EXCLUSIVE

JAMES BLUNT, "Same Mistake" (acoustic)
The singer proffers this ballad, and its stunning chorus. (ew.com/jamesblunt)

CHAKA KHAN FEAT. MARY J. BLIGE, "Disrespectful"
Two of soul's high priestesses simmer as they call out to an inattentive lover. (iTunes)

CALVIN HARRIS, "Acceptable in the '80s"
The cheeky Scotsman drops his falsetto on a neon-bright electro ditty. (iTunes)
—Leah Greenblatt

The Naked Brothers Band

The Naked Brothers Band
(Nickelodeon/Columbia)
Pop

If you're a preteen already entranced by the Naked Bros.' Nickelodeon sitcom-mentary about the lives of the Wolff brothers (Nat, 12, and Alex, 9), then *Band* is cuter than anything ever. If you're the parent of a preteen, you'll assume the Nakeds are this century's Hanson. Yet after perpetual exposure, you'll appreciate the difference—the Nakeds have more psychedelic leanings, and Nat has a McCartneyesque way with a melody—and ultimately agree that they're cuter than anything ever. **B**
—*Jonathan Bernstein*
>DOWNLOAD THIS:
"If That's Not Love"

John Fogerty

Revival
(Fantasy)
Rock

Back when he was leader of Creedence Clearwater Revival, Fogerty was arguably the most fecund and gifted American rocker of his day, chalking up hit after enduring hit. His sporadic solo efforts haven't been too shabby either. Fogerty's seventh studio album shows that his soul-scarred voice and knack for killer licks remain as potent as ever. Whether he's flashing back to groovier times ("Summer of Love") or having a politically motivated temper tantrum ("I Can't Take It No More"), his vaunted chooglin' power still seems like a force of nature. **B+** —*Tom Sinclair*
>DOWNLOAD THIS:
"Creedence Song"

EW PICK

Cass McCombs

Dropping the Writ
(Domino)
Indie Rock

It's a rare musician who can finesse a great pop hook into a psych-rock jam, but on "Deseret," McCombs does just that with help from a twinkling piano and Beach Boys-style harmonies. On his third full-length CD, the singer-songwriter seems to source his lyrics from dreams, with hazy impressions of longing and wonder that linger. The real gem here: "That's That," a superb '70s AOR-style track on which a mournful pedal-steel guitar, a driving bass line, and McCombs' reedy voice alchemize into something almost divine. **A–** —*Adrienne Day*
>DOWNLOAD THIS:
"That's That"

Merle Haggard

The Bluegrass Sessions
(McCoury Music/Hag)
Country

It's his "first bluegrass album," but don't expect banjo-slamming covers—just Haggard's own chestnuts revived acoustically. Hag's usual band swings so much that you may feel these rootsy arrangements straitjacket him. ("Big City," with its famous "Turn me loose" chorus, never sounded less loose.) While the main draw is several newly penned tunes from country's greatest songwriter, you can skip "What Happened?", his latest America-now-sucks anthem, and go straight to "Wouldn't That Be Something," a touching plea for marital reconciliation. **B** —*CW*
>DOWNLOAD THIS:
"Mama's Hungry Eyes"

JIMMY EAT WORLD: JASON O'DELL BLUNT; ANDREW ZAEH

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DEAL OR NO DEAL WEDNESDAYS & FRIDAYS 8/7c NBC

When it comes to finding a cure, there's strength in numbers.

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9th Wonder

Dream Merchant Vol. 2
(Hall of Justus/Six Hole)
Rap

The underground producer went legit after providing beats for Nas and Jay-Z. But for his solo debut, North Carolina's 9th gives lesser-known talents like Jean Grae, Saigon, and Rapsody the chance to lay rhymes over his instrumentals. These compositions are both dense ("Shots") and flamboyant ("Brooklyn in My Mind"), mixing soul samples with organic sounds like shattering glass and running water. With an aptitude for nurturing such star turns, 9th has the potential to be hip-hop's Mark Ronson.
B+ *—Josette Compton*
>DOWNLOAD THIS:
"Shots"

LeAnn Rimes

Family
(Curb)
Country

At 25, Rimes looks at her checkered past—like her much-publicized squabble with her manager dad—and decides blood is thicker than water. Smart move. Family values are bankable in shoring up a country career, as is inviting Reba McEntire and Bon Jovi for tracks. Throughout, Rimes displays new maturity in songwriting (check out the Southern gothic title tune), though too often she lapses into posturing power pop. She's best on the greasy blues of "Nothing Wrong," a libidinal romp with Marc Broussard. Guess little girls really do grow up. **B**
—Alanna Nash
>DOWNLOAD THIS:
"Nothin' Better to Do"

Bettye LaVette

The Scene of the Crime
(Anti-)
Soul/Blues

Is there a more wrenching soul singer alive than LaVette? If so, keep it to yourself, because I'm too wrung out from *Crime*'s intensity to take anything more emotionally potent. Following 2005's Joe Henry–produced comeback disc, *I've Got My Own Hell to Raise*, Drive-By Trucker Patterson Hood assumes the producer's chair, and his band, the raggedy backup. The hard-livin' laments aren't always easy listening, so it's a relief to get to "Before the Money Came," on which LaVette rejoices at age 61 in finally getting paid! **A–** *—CW*
>DOWNLOAD THIS:
"You Don't Know Me at All"

First Listen

HOVA'S CRAFT

EW delivers a sneak preview of Jay-Z's 10th album

Four years after announcing his retirement, Def Jam CEO Shawn "Jay-Z" Carter, 37, is back in the rap game—again—with Nov. 6's *American Gangster*, inspired by the film of the same name. (The '70s-set movie follows the rise and fall of a Harlem heroin kingpin.) Though still recording, Jay debuted some tracks for us. —*Simon Vozick-Levinson*

"PRAY" "[The CD] starts with a kid looking into the game," Jay explains. That translates into an ominously slamming beat (one of several contributed by Sean "Diddy" Combs) and street-smart boasts: "Mindstate of a gangster from the '40s/Meets the business mind of Motown's Berry Gordy."

"ROC BOYS" "It's a celebration," he says of this likely second single. Exultant horns erupt as Jay revels in a lifestyle funded by ill-gotten riches: "Think rosé/Think O.J./I get away with murder when I sling yey."

"IGNORANT S---" This provocative track, originally penned for 2003's *The Black Album*, features a profanity-filled hook plus an all-new verse addressing the Don Imus controversy. "Imus is a racist," Jay says of the song. "F--- him."

"SUCCESS" Kanye West mentor No I.D. produced this cut about growing disillusioned with new wealth. "Truth be told, I had more fun when I was piss-poor," Jay reflects over an organ riff. Still to come: a guest verse from former rival Nas.

>EW.COM For more on *Gangster*'s tracks, visit *ew.com/jayz*

JAY-Z: PEROU/LAMBERA PRESS/RETNA

THE CHART

TOP ALBUMS

1 **BRUCE SPRINGSTEEN**
An E Street reunion helped him roll a *Magic* number: 335K.

THE TOP 20		LAST WEEK	WEEKS ON CHART
1	**BRUCE SPRINGSTEEN** *Magic*, Columbia	–	1
2	**RASCAL FLATTS** *Still Feels Good*, Lyric Street	1	2
3	**MATCHBOX TWENTY** *Exile on Mainstream*, Melisma/Atlantic ➔ *No exile in sight just yet: Rob Thomas and his old band recorded six new tunes—their first fresh material in five years—for a best-of that bowed with 131K copies sold.*	–	1
4	**SOULJA BOY** *Souljaboytellem.com*, Collipark Music/Interscope ➔ *America does like to support the troops, and Soulja Boy, the 17-year-old rap sensation, got some love of his own with a 117K first week.*	–	1
5	**J. HOLIDAY** *Back of My Lac*, Music Line/Capitol ➔ *D.C.-based R&B upstart J. Holiday was telling us he's not going with a hefty 105K debut.*	–	1
6	**KEYSHIA COLE** *Just Like You*, Imani/Geffen	2	2
7	**KANYE WEST** *Graduation*, Roc-A-Fella	5	4
8	**REBA McENTIRE** *Reba Duets*, MCA Nashville	6	3
9	**ANNIE LENNOX** *Songs of Mass Destruction*, Arista	–	1
10	**VARIOUS ARTISTS** *High School Musical 2* soundtrack, Disney	7	8
11	**TREY SONGZ** *Trey Day*, Atlantic	–	1
12	**FAITH HILL** *The Hits*, Warner Bros. Nashville ➔ *It's possible that every single Faith Hill fan is also a Brooks & Dunn devotee, and vice versa: The two acts were virtually tied with close to 69K each.*	–	1
13	**BROOKS & DUNN** *Cowboy Town*, Arista	–	1
14	**JOHN FOGERTY** *Revival*, Fantasy	–	1
15	**JILL SCOTT** *The Real Thing...*, Hidden Beach	4	2
16	**FOO FIGHTERS** *Echoes, Silence, Patience & Grace*, Roswell/RCA	3	2
17	**50 CENT** *Curtis*, Shady/Aftermath/Interscope	9	4
18	**DASHBOARD CONFESSIONAL** *The Shade of Poison Trees*, Vagrant	–	1
19	**KENNY CHESNEY** *Just Who I Am: Poets & Pirates*, BNA	10	4
20	**JAGGED EDGE** *Baby Makin' Project*, So So Def	–	1

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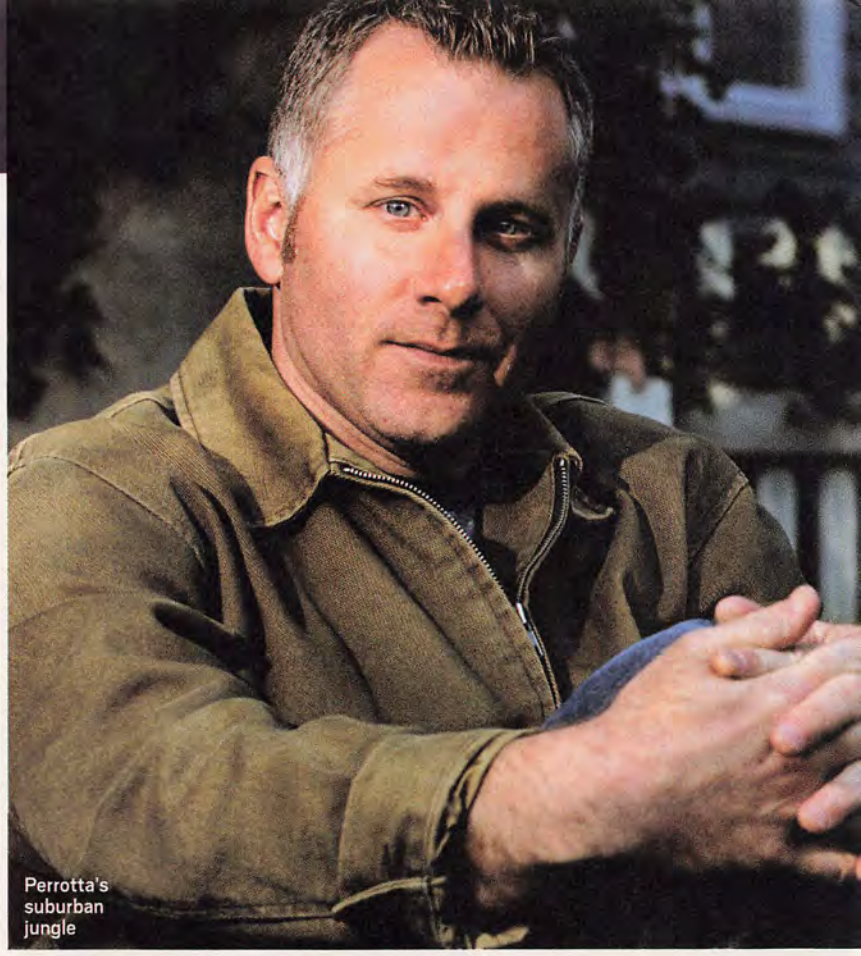
Culture Klatch

In his timely suburban satire, Tom Perrotta implores: Let's talk about sex...education.

BY JENNIFER REESE



Perrotta's suburban jungle

The Abstinence Teacher
Tom Perrotta
Novel

Their kids aren't so little, but the parents that Tom Perrotta skewers in his genial new suburban satire, *The Abstinence Teacher*, are every bit as childlike as the protagonists of his fizzy 2004 hit, *Little Children*. And once again, these hapless men and women have been caught in the crossfire of a semi-hysterical community battle. This time, over the proper curriculum for a sex education class.

For over a decade, Ruth Ramsey, the divorced mother of two school-age daughters, has taught high schoolers about IUDs and latex condoms. She has become "a beloved figure—or so she liked to think—for the unflappable, matter-of-fact candor with which she discussed the most sensitive of subjects." Then, one momentous day she issues breaking news on oral sex: "Some people enjoy it."

Ruth thus draws the ire of born-again Christian parents who threaten a lawsuit. To placate them, the school brings in a dolled-up "Virginity Consultant" for balance. "I'm twenty-eight years old, I'm a Leo, I'm a competitive ballroom dancer, and my favorite band is Coldplay," announces the consultant, one of Perrotta's zestiest comic creations. "Oh yeah, and one more thing: I'm a virgin."

The irony here is that "the Oral Sex Lady" (as Ruth becomes known) hasn't been having much sex either, oral or otherwise. She spends most of her free time at her younger daughter's soccer games, or with her gay best friend and his longtime partner. When confronted with an appealing opportunity to live up to her nickname, Ruth begs off for complicated reasons even she does not completely understand. In low moments, thinking back on a lifetime of tipsy, unwise, and uninspired nookie, Ruth "had no choice but to admit that she regretted most of the sex she'd ever had."

Meanwile, hunky soccer coach Tim Mason, a recovering addict and all-around screwup, has found redemption through a fiery evangelical congregation led by a geeky ex–Best Buy salesman. Tim has recently married a wholesome fellow churchgoer, and though their lovemaking—obediently launched on their wedding night—has been sanctioned by the Lord, it has become a wearisome chore. Tim finds himself driving around in the dark listening to the Grateful Dead, gazing wistfully at bar lights, and thinking about Ruth.

Perrotta leaves the fate of these sweet, baffled characters hanging, which is a disappointment. But he resists giving firm answers to the thorny moral questions lurking in his material—which is a relief. Sex, this novel suggests, may not be the sacred mystery that Perrotta's abstinence advocates say it is. But it remains more mysterious than Ruth, in her peppy lectures, wants to admit. **B+**

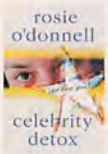
>EW.COM

+ In an interview on EW.com, Perrotta discusses his New Jersey childhood, ghost-writing a teen horror novel, and how scripting movies like *Little Children* (above) has helped him live out his rock-star fantasies.

Celebrity Detox

Rosie O'Donnell

Memoir



For one who talks endlessly about nourishing her "yellow," or inner happiness, O'Donnell nurses a lot of grudges: Kelly Ripa. Donald Trump. Elisabeth Hasselbeck. But she saves most of her vitriol for *View* matriarch Barbara Walters, who Rosie believes failed to defend her staunchly enough during the Trump fiasco: "When the s--- hit the golden fan, she...cast her allegiance with the wealthy guy." Rosie never considers whether her bulldozer approach might have alienated Walters. *Detox* is less a book than a hateful, slapped-together pastiche of old blog items, bad poetry, and snippets from an unpublished earlier manuscript. **D** —*Tina Jordan*

The Farther Shore

Matthew Eck

Novel

This stark, sweat-soaked novel offers a grunt's-eye view of a U.S. military escapade in an unnamed Third World country that sounds a lot like Somalia (where Army vet Eck served in the '90s). Narrator Joshua Stantz and his buddies are sent to restore order to the anarchic capital, but their commanders abandon them when the mission goes awry. Though it starts off like *Black Hawk Down*, *Shore* unexpectedly evolves into a surreal travelogue reminiscent of Cormac McCarthy's *The Road*. While Eck remains fuzzy about what the misadventure means (or doesn't), he has a sure grip on his characters' sensory experience of war. **B+** —*JR*

Options

Fake Steve Jobs

Novel

Just as Tom Wolfe skewered Wall Street in the '80s, Fake Steve lights a mini-*Bonfire* in Silicon Valley. For 14 months before his recent outing, *Forbes* senior editor Daniel Lyons surreptitiously channeled Apple's CEO in a hit-or-miss blog diary. Clearly, Lyons worked out his glitches on the Web. The narrator of this dead-tree account is so textured and real that even his most idle thoughts amuse. Haughty and indignant when caught in an options backdating scandal, this smoothie-sipping Zen devotee can't stop reminding everyone that he created the "friggin' iPod." He dispenses management advice, too: "Fear works." **A–** —*John Simons*

Otto Preminger

Foster Hirsch

Biography

As a director, Preminger has long been saddled with the myth of the great early film (1944's *Laura*), followed by supposedly lesser noir (*Angel Face*), bad musicals (*Porgy and Bess*), and overblown epics (*Exodus*), interspersed with censorship-busters (*The Man With the Golden Arm*). Hirsch argues persuasively for the auteur's reliable cinematic clarity and intelligence. And he maintains sympathy for the man despite testimony from a gaggle of actors who were targets of his on-set rages. Opines one of Preminger's wives: "Otto was certainly variegated." This bio should spark a revaluation of a variegated, underrated career. **B+** —*Tim Purtell*

A Charmed Life

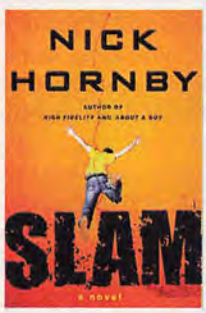
Liza Campbell

Memoir

Campbell's father was the 25th Thane of Cawdor, and his castle (built while "the Spanish inquisition was in full swing") was immortalized in *Macbeth*. Yet despite descriptions of the family shooting lodge, Campbell's memoir is not strictly one of privilege, but the poignant story of a father apparently driven to paranoia and cocaine abuse by the gloomy Scottish moors. By the time of his early death from cancer, Hugh Campbell had drastically revised his will, even depriving his eldest son from inheriting Cawdor. In his daughter's lovely, though occasionally distant prose, the ongoing tragedy of *Macbeth* resonates. **B** —*TJ*

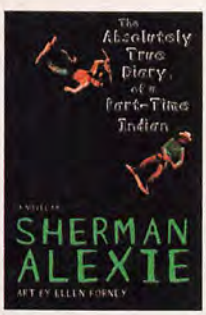
COMING OF PAGES

Step off, Holden Caulfield. There's a new crop of angsty adolescent boy protagonists, in four new novels.



SLAM

Nick Hornby At 16, Sam's carefree days of skateboarding are finished when his girlfriend gets pregnant and he outgrows his imaginary confidant, Tony Hawk. **Coming-of-Age Moment** When the father-to-be concludes that age isn't a fixed thing. "You can be 17 and 15 and 9 and 100 all on the same day." **Lowdown** Hornby truthfully dissects the male psyche, and Sam's panicked internal monologue is shamefully familiar to men twice his age. **A–** —*Jeff Labrecque*



THE ABSOLUTELY TRUE DIARY OF A PART-TIME INDIAN

Sherman Alexie Arnold "Junior" Spirit often hitchhikes 22 miles from his Spokane Indian reservation to a local white school. Everyone resents him: his tribesmen, best friend, and new classmates. **Coming-of-Age Moment** He makes a list of every tribe he belongs to. **Lowdown** Junior's struggle with dueling identities, plus some scatological humor, lends new life to the minority-experience narrative. **B+** —*Fred McKindra*

SOMEDAY THIS PAIN WILL BE USEFUL TO YOU

Peter Cameron James Sveck, a privileged Manhattan teen, struggles with his identity (sexual and otherwise) during his last pre-college summer. **Coming-of-Age Moment** Fired after a misguided attempt at flirting with a co-worker, James reconsiders his self-obsessed worldview. **Lowdown** The Gawker-style snobbery can grate, but *Pain* brings pleasure when it delves into the poignancy of James' isolation. **B** —*Adam Markovitz*

SPUD

John van de Ruit The boarding-school diary of Spud Milton—a 13-year-old South African choirboy lost in a sea of hormones and Julia Roberts fantasies—veers between the hilarious and the serious. **Coming-of-Age Moment** After his pal Gecko's death, Spud realizes that "God...deals the cards and we play them." **Lowdown** If Spud sounds a lot like Adrian Mole, you're right—but this book stands on its own merits as a deeply funny chronicle of male adolescence. **B+** —*TJ*

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Author Sebold

Umbilical Discord

In her follow-up to *The Lovely Bones*, Alice Sebold depicts a woman who murders her own mother. **BY JENNIFER REESE**

The Almost Moon
Alice Sebold
Novel

In chapter 1 of Alice Sebold's queasy and misguided second novel, *The Almost Moon*, middle-aged narrator Helen Knightly places bath towels over her elderly mother's face and pushes "until I felt the tip of her nose snap and saw the muscles of her body go suddenly slack and knew that she had died." In chapter 2, she sizes up her accomplishment: "my lifelong dream had come true." Then, she bathes the naked corpse ("And there it was, the hole that had given birth to me. The cleft that had compelled the mystery of my father's love for forty years") and lugs it down to the basement deep freeze. When she concludes she can't actually cut the body up, she settles for slicing off her mother's silver braid, shoves it in her purse, and heads for home.

Alas, Sebold's follow-up to her best-selling debut, *The Lovely Bones*, is not the grisly sexed-up gothic it initially appears, but a banal and earnest family psychodrama about crummy parents and the wounded children who hate them. Sebold fully expects us to sympathize, and eventually even identify, with Helen, a self-described "dutiful daughter who suddenly finds her hand on top of a towel on top of your face, smashing that face in, something inside her hammering over and over again with a child's vendetta finally fulfilled." And sympathize we must, because Sebold spends the bulk of the book establishing Helen's bedrock kindness, justifying her actions, and sanitizing her motivations.

Though this calm, intelligent woman smashes in her mother's face, it is she whom Sebold casts as the novel's true victim. In hazy flashbacks, we meet Helen's weak, gentle father, who effectively abandoned her, and her narcissistic mother, a mean-spirited agoraphobe who aged into a needy, incontinent crone and vampirized her daughter's life. Unforgivable, apparently—unlike Helen's matricidal rage, which Sebold readily absolves. The ugly moral of this off-putting story: Mommie Dearest had it coming all along. **C**

LA VENUE / REX USA

Death and the Maidens

Janet Todd

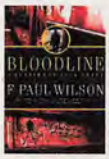
Biography

You don't need to know the Romantic poets to appreciate this juicy portrait of Percy Shelley and the women who loved him. The poet was already married when he eloped with 16-year-old Mary Godwin, future author of *Frankenstein*. Her foxy stepsister Claire tagged along, and she too possibly bedded Shelley—before moving on to Lord Byron. Left behind with the dismayed Godwin parents: older sister Fanny, who, Todd believes, also had a crush on Shelley. With insight and wit, Todd reconstructs the events leading to Fanny's suicide in 1816. Nothing you read in PEOPLE can compare to this long-ago melodrama. **A–** *—JR*

Bloodline

F. Paul Wilson

Thriller



Private eye Jack—just Jack—is hired by a distraught mother to investigate the skeevy older guy dating her daughter. See, the first PI she hired has disappeared. But when Jack finds his predecessor tortured and drowned in a bathtub, he embarks on a harrowing journey involving murder, an anarchist movement, genetic engineering, and a suspicious mental institution. In his 11th Repairman Jack thriller, Wilson offers a canny mix of sci-fi paranoia and criminal mayhem. Despite a contrived ending that baldly strains for a sequel, *Bloodline* starts fast, keeps the accelerator down, and defies you to stop reading. **B+** *—Bob Cannon*

Lost Paradise

Cees Nooteboom

Novel

Alma is a reflective young Brazilian-German woman fleeing the memory of a recent trauma; Erik Zontag is a wry, middle-aged critic whose girlfriend convinces him he needs a break from Amsterdam. During their travels to both an Australian city and a mountain village in Austria, these two strangers' lives intersect in brief, nearly wordless, but life-changing ways. This dreamy, philosophical novel can be read in one sitting, but its images (a winged woman curled up in a bare cupboard) and its funny, profound meditations on fate ("life...is the stupidest of culinary experiments") will haunt you much longer. **A–** *—Hannah Tucker*

LIPTON TEES OFF

In his memoir, Inside *Inside*, James Lipton remembers overhearing Ronald Reagan tell Bob Hope a joke with the term *douche bag*, recalls asking Muhammad Ali's entourage, "Are any of you by any chance packing?" and details the star-studded history of Bravo's *Inside the Actors Studio*. Can you match these Lipton guests to their revelation? *—Mandi Bierly*

1 *Dave Chappelle*

2 *Al Pacino*

3 *Roseanne*

4 *Nicolas Cage*

5 *Paul Newman*

A. "I...took out an advertisement in the *Los Angeles Times* with a funeral wreath around it apologizing for what was happening on NBC at eight o'clock [the airing of his worst film]."

B. "It's kind of a show-biz lizard [in a top hat]. Tattoos to me are the outward symbol of the inward change within my soul."

C. "The worst thing to call [celebrities] is crazy. It's dismissive.... These people *are not crazy*. They're strong people. Maybe the environment is a little sick."

D. "I did stand-up comedy.... I enjoyed it, and it was a way to deal with, you know, melancholy.... I did musicals too."

E. What sound or noise do you love? "The music on the History Channel, when I know it's gonna be about Hitler."

ANSWERS: A-5; B-4; C-1; D-2; E-3

THE CHARTS

HARDCOVER BEST-SELLERS

1 PLAYING FOR PIZZA

John Grisham scores another touchdown, topping this week's fiction chart with his non-thriller about an American footballer in Italy.

FICTION TOP 10

		WEEKS ON LIST
1	**PLAYING FOR PIZZA** John Grisham *Grisham hasn't published a thriller since 2005's 'The Broker,' but he still has his touch: 'Pizza' has 1.75 million copies in print.*	1
2	**THE CHOICE** Nicholas Sparks	1
3	**YOU'VE BEEN WARNED** James Patterson and Howard Roughan	3
4	**A THOUSAND SPLENDID SUNS** Khaled Hosseini	19
5	**HARRY POTTER AND THE DEATHLY HALLOWS** J.K. Rowling	11
6	**SHOOT HIM IF HE RUNS** Stuart Woods	1
7	**THE ORC KING** R.A. Salvatore	1
8	**BRIDGE OF SIGHS** Richard Russo	1
9	**DEAD HEAT** Dick Francis and Felix Francis	2
10	**RUN** Ann Patchett *Patchett's first novel since her 2001 breakout best-seller, 'Bel Canto,' stands at 150,000 copies in print after four trips to press.*	1

NONFICTION TOP 10

		WEEKS ON LIST
1	**THE AGE OF TURBULENCE** Alan Greenspan	2
2	**THE SECRET** Rhonda Byrne	39
3	**LOUDER THAN WORDS** Jenny McCarthy	2
4	**THE VIXEN DIARIES** Karrine Steffans	1
5	**IF I DID IT** The Goldman Family	3
6	**THE COLDEST WINTER** David Halberstam *Hyperion had a dilemma: How do you promote a history of the Korean War by a veteran journalist who died in a car crash last April (after completing the book)? With a little help from his friends, it seems. Joan Didion, Frank McCourt, and Anna Quindlen are among the late author's admirers appearing at readings for the book in more than a dozen U.S. cities.*	1
7	**THE NINE** Jeffrey Toobin	2
8	**POWER TO THE PEOPLE** Laura Ingraham	3
9	**THE WAR** Geoffrey C. Ward and Ken Burns	3
10	**THE HEROIN DIARIES** Nikki Sixx	2

SOURCE: *PUBLISHERS WEEKLY*, WEEK OF SEPT. 26–OCT. 2, 2007

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT THE FIRST ISSUES OF JANUARY, MAY, AND JULY, WITH AN ADDITIONAL ISSUE IN JUNE. BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 1675 BROADWAY, NEW YORK, NY 10019. DAVID S. MORRIS, PRESIDENT; NANCY RYAN, TREASURER; JOHN S. REDPATH, SECRETARY. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTION: $61.04 FOR 50 ISSUES. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 124806647RT. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBER SERVICES. ©2007 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA.♦

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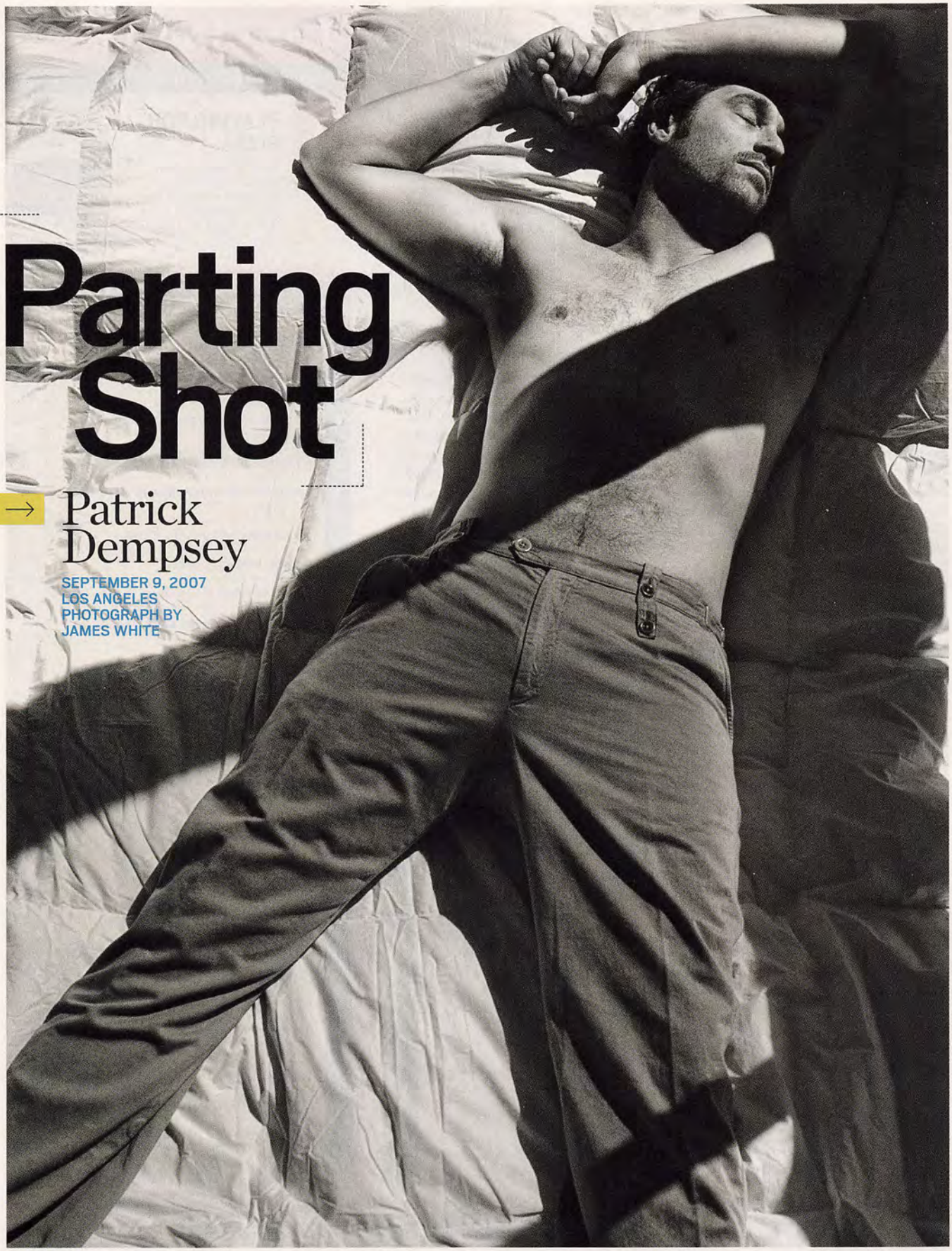

Parting Shot

Patrick Dempsey

SEPTEMBER 9, 2007
LOS ANGELES
PHOTOGRAPH BY
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